THE MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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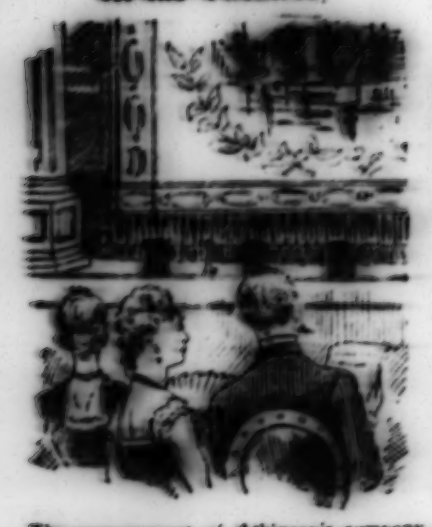


The management of Atkinson's company, which appeared in Peck's Bad Boy at the Comedy Theatre on Monday night, wisely forestalled criticism by announcing that the piece had no plot, but its purpose is to make people laugh. In this it succeeds very well. The house was crowded to such an extent that the phenomenon could only be explained by the supposition that it was nearly all paper.

The Bad Boy sketches in the Milwaukee *Sun* have enjoyed great popularity. They are all built on the same model, but the reading public seem to take kindly to it. The piece played by Atkinson's company possesses neither rhyme nor reason. It is a collection of rough-and-tumble incidents, such as go to make up the humor of the average variety theatre afterpiece. Indeed, the principals are specialists. Bricks, clubs and fists are the implements wherewith they raise a laugh. The spectators—or at least the major portion of them—seemed to relish this forcible style of business and the rude horse play accompanying it.

William Carroll, who heads the party and represents the Bad Boy, is a variety comedian of considerable ability. He invested the part with some slight degree of legitimacy—but not much. The chum, Jimmie, was played by Mollie Fuller, a pretty girl, who was suited to the part because she has a pair of shapely limbs. In no other respect was merit notice. able. The Pa was really well done by James Gilbert. The other participants in this hybrid conglomeration were beneath mediocrity.

There may be more trashy, vulgar, inane and altogether imbecile entertainments than Peck's Bad Boy before the public, but we doubt it.

* * *

There was a fair-sized audience in the People's Monday evening to witness The Lights o' London, presented by Shook and Collier's Eastern company. The sorrows of Bess and Harold, the humor of Jarvis and his interesting histrionic family, and the many attractive incidental features of this Dickensonian play were enjoyed as heartily as ever, tears and laughter equally alternating. The cast was in most respects an efficient one. The dejected Harold was well acted by Will C. Cowper. Clifford, the evil cousin, received careful treatment at the hands of Edwin Nalod. Seth Preene was played with considerable power by Archie Cowper. Jarvis and the Missus were very amusing in the hands of Harry Harwood and Fanny D. Rouse, while Shakespeare was cleverly represented by Joan Goodrich Little Eda Goodrich as the waif and Ignatius O'Byrne as Percy did those "bits" neatly. Lizzie Hudson repeated her excellent interpretation of Bess, and Hetty was acceptably acted by Eleanor Merron. The scenery is identical, albeit a trifle shabby, with that of the original production. Next week Mr. McAuley will appear here in A Messenger from Jarvis Section. He in turn will be followed by The Romany Rye.

* * *

Storm-Beaten was acted by Shook and Collier's combination at Nitblo's on Monday. The cast is the same as that which received notice on the occasion of their appearance at another city theatre. The audience were fairly numerous, and the drama interested and entertained them. The acting of Edmund Collier, Marie Lewis and Nelly Howard was exceptionally good. Next week the Goodwins will appear here.

* * *

The Hanlons kept a small audience in roars of laughter at the Third Avenue Theatre Monday night, with their gymnastical antics. E. V. Sinclair carries off the legitimate comedy honors in Le Voyage en Suisse by his irresistibly funny representation of Dandledown. E. F. Nagle and Emily Keane also contributed to the general jollity that reigned supreme throughout the evening. Next week the favorite Sparks company will return here in the Bunch of Keys.

* * *

At the New Park Carleton's Mascots are giving their diverting entertainment this week. The houses are small, even the darkies suffering from the general depression resulting from Lent, opera and circus.

* * *

Robson and Crane played the Rivals to a slim gathering at the Grand Opera House Monday. Gillypot and Elevator are parts in which the twain are perhaps best known. Certainly in this piece they provoke more laughter than in any other. The company rendered satisfactory report. Next week we are to have Herne's Hearts of Oak at this theatre.

* * *

The *piece de resistance* at Tony Pastor's this week is a burlesque on The Two Orphans, in which the Russells appear to some advantage. The travestie is preceded by one of those capital olios with which the patrons of this theatre are familiar. Bonnie Runnells and the Martens were the leading features of this part of the bill.

* * *

The perennial W. J. Fleming reopened Aberle's old theatre with the new title Eighth Street Theatre. The house was filled with a motley assemblage of the sort that used to make the rafters of the Old Bowery ring. The bill consisted of a bald version of The Streets of New York, called Life in New York; or, The Fraudulent Banker. One or two of the characters were capably done. J. F. Peters, of Black Crook fame, was excellent as Paul. Mr. Fleming played Trumper, the prototype of Badger. The scenery was pretty good. We should like to ask, before dismissing the performance, by what right this plagiarism of Boucicault's melodrama is acted at all at the Eighth Street Theatre? The Streets of New York is Frank Mayo's property.

* * *

John McCullough's audiences at the Star, which were not particularly large at the beginning of his engagement, have steadily increased. His acting in Virginius is far better than on the opening night, when ill-health, or something else, prevented the tragedian from doing himself justice. Mr. Haworth, too, has toned down Icilius, so that it is now a performance worthy of unstinted praise. On Monday the bill will be changed to The Gladiator. The other leading plays in McCullough's repertoire will follow.

* * *

Alpine Roses has a Lenten flavor which irresistibly appeals to the conscientious playgoer. It is, by all means, the seasonable attraction, chastening the spirit of the penitential visitor to the Madison Square. We can unreservedly commend Boyesen's play to those who wish to observe Lent in true ascetic fashion.

* * *

Lady Clare keeps well to the front. It is the one genuine hit of the Wallack season. The acting of Rose Coghlan and the Buckstones is talked about in all directions. In no recent play have the members of the company, individually and collectively, appeared to such general advantage as in Lady Clare.

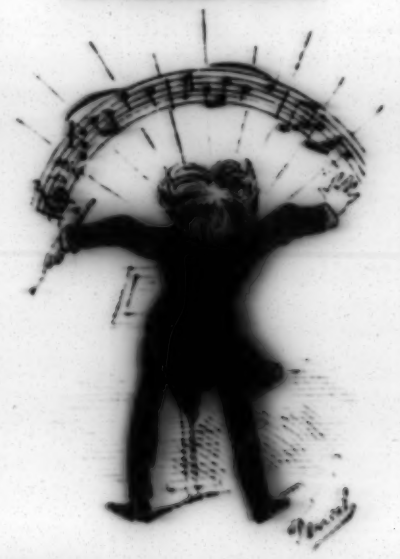
* * *

Cordelia's Aspirations still fills the Comique. The company are getting ready for Tribulations, the last of the Mulligan series.

* * *

In common with all other theatres the Union Square has suffered some falling off in business, as a result of the combined opposition of the circus and Lent. But Separation holds its own extremely well, and Messrs. Shook and Collier have no reason to feel unpleasant. The play turns its fiftieth performance this week.

The Musical Mirror.



The Spring season of Italian opera at the Metropolitan was inaugurated on Monday by the presentation of Ambroise Thomas' Hamlet, a work which had not been given in this city previously for ten years. It certainly deserves no greater share of popularity, for though the score possesses many merits commendable to the musicians ear there are not in it the elements which please the general public. The story of Shakespeare's grand tragedy is not skilfully treated. Act II. alone, The fourth act contains decidedly the best music in the opera. The preceding acts are intensely stupid.

The cast was an excellent one, and it is not to blame because the representation failed to interest the spectators. The onus must be borne by the composer. Madame Semproch was warmly welcomed on her first appearance. She sang the music of Ophelia with taste and discretion and acted with her intelligence. But the role is not one capable of particularly effective handling. The singer got all there was out of it. Signor Kaschmann made an agreeable impression as Hamlet, carrying off the honors of the evening. He sang the Drinking Song with great brilliancy, and in other numbers quite distinguished himself. Signor Mirabella was acceptable as the King, and the other parts were in competent hands.

The house was slim. The stockholders were out in full force, so that the boxes were well filled, but the parquette and other portions of the auditorium were sparsely populated. Last night Don Giovanni was sung with Nilsson in the title *rôle*.

* * *

The Merry War continues to draw large houses to the Casino. Just how long it will be kept on the bill the management are not in a position to say. Rehearsals of Falka are taking place every day and the company is almost ready to present it, but the scenery will not be ready before April 20, so that The Merry War cannot possibly be shelved until after that date. Indeed, if business keeps up to the present pitch there will be no necessity for making a change then.

* * *

The final performances of Orpheus and Eurydice are taking place at the Bijou. This (Thursday) evening Vanoni takes a benefit. Dudedom rejoices. La Vie will be presented next Monday. Extensive preparations are being made in the way of scenery and dresses, and the cast, if promises are fulfilled, will be a strong one.

* * *

The Fifth Avenue is having a better attendance than formerly. Princess Ida apparently justifying the claim of the management that it is gradually increasing in popularity. How long Gilbert and Sullivan's last and least work will be continued no one knows except Stetson, and on this point Stetson is as reticent as the proverbial oyster.

Troubles in the Warde Company

The members of the Frederick Warde company have been making things lively since our last issue. On Saturday last they were in Reading, Pa. Early in the morning Anna Boyle, the leading lady, left for New York, giving as her reason dissatisfaction with the the internal relations of the party. Late in the afternoon two members of the troupe, Miss Collingwood and Sara Neville (a sister of the magician Goldberg who is now in Bloomingdale asylum) created a scene at the Mansion House, where they were stopping. Miss Collingwood literally went for Miss Neville, tooth and nail, and Manager John Collins, who attempted to quell the disturbance, received an ugly bruise on the head. On Sunday night the treasurer, T. M. Birmingham, fired a bullet through a window in the parlor of the American House. He was arrested and fined. Frederick Warde, on the same day, repudiated his contract with Mr. Collins and at once came to this city.

The trouble between Miss Collingwood and Miss Neville was purely of a personal nature. Miss Neville thought Miss Collingwood was the author of certain gossip which concerned her, and she intimated as much. Miss Collingwood flew into a passion and endeavored to deface the other lady's countenance. That is all there was in the fracas, which was at best a disgraceful piece of business. A few cuts from broken glass was the only damage sustained by Miss Collingwood.

John T. Malone, the leading man of the company, was in the city Monday morning. He was rather reticent concerning the dissensions that have led to the withdrawal of Mr. Warde, but he gave some particulars to a MIRROR reporter.

"Mr. Warde has been discontented for some time," said Mr. Malone. "This is the third season he has been on the road, starring under Mr. Collins' management. He has been skillfully handled and the utmost attention has been paid to his business by the manager, who has personally conducted the tours. But Mr. Warde has not proved a drawing card This, no doubt, brought about the disagreement."

"What was the direct cause of his leaving?"

"I believe that when Miss Boyle gave notice of her intention to retire Mr. Collins said he should put Miss Field, an understudy, in her place, giving as a reason the lateness of the season, the inadvisability of engaging an expensive leading lady for but a few weeks, and his belief that Miss Field would prove an acceptable substitute for Miss Boyle. Mr. Warde refused to continue if this arrangement was carried out and so he took his departure. I have under instructions from my manager, understudied Mr. Warde's parts, so I shall go on for them during the present week, opening to-night at Erie as Damon. This will fill out the time without breaking our route, until W. E. Sheridan arrives from the West, next Monday. Mr. Collins will play Sheridan through the towns where Warde has dates and will continue to do so for the season next season."

"Are you prepared to say on whom the blame for the dissolution rests—manager or star?"

"I should not care to state my opinion. I have played with no one, and shall simply go on with the company and perform such duties as may be required of me."

Mr. Malone arrived at Easton in time to attend a rehearsal Monday afternoon.

Mr. Warde was seen at a Mirror reporter exclusive on Tuesday. When asked his reasons for leaving Mr. Collins he replied:

"I have been dissatisfied with the general policy of his management for some time. His manner of doing business did not meet with my approval. Several weeks ago I deemed it advisable to place my affairs in the hands of my attorneys. Acting under their advice I left the company. The disturbances in Reading did not influence me. I was, in fact, ignorant of them until shortly before I came to this city."

"Was the retirement of Miss Boyle and the substitution of an understudy the direct cause of your departure?"

"It was only one reason. According to my contract with Mr. Collins, all engagements were to be made subject to my approval. I did not consider the substitute competent, except in case of an emergency, and I did not approve of her. Mr. Collins insisted upon giving her the parts, however."

"Mr. Collins says you are under contract to him for the rest of this season and next as well. Does not that contract still bind you to him?"

"No, for I maintain that he has violated its terms."

"Do you mean to accept other engagements at once?"

"I am weary from constant travel and acting heavy tragic parts, and shall snatch this opportunity to rest and recuperate. I am engaged to play at the Cincinnati Dramatic Festival next month—that is all. Since my departure from Mr. Collins' company has been noised abroad, I have had several propositions from prominent managers to star. But I have declined the offers, and will do nothing at any rate until my accounts with my late manager are adjusted—a proceeding that will consume considerable time."

We have received the following communication from Mr. Collins in regard to this matter.

Editor New York Mirror:

On or about September 1, 1881, I entered into a contract with Mr. Frederick Warde by which he bound himself to play under my management and under my sole control for the term of four (4) years. Under the conditions of the contract he was to receive a certain salary and a share of the profits. We have been associated in this way not quite three years, and during that time he has received several hundred dollars more than his share under the contract, and is now largely in my debt. All the conditions of my contract with him have been faithfully fulfilled, and I have at all times stood ready to carry out my obligations to him for the full term. I have kept him before the public as a star in tragedy uninterruptedly for the greater part of three theatrical seasons.

About three months and a half ago, while in New York for the purpose of arranging for an engagement of Mr. Warde in that city, as well as Boston and Philadelphia, I received a letter from that gentleman in which he informed me that it was his intention to withdraw from his contract with me at the close of the present season. Upon my return to the company within two weeks afterward I informed him that as our contract had yet a year to run after the conclusion of this season, and as I had hitherto kept him, and still proposed to keep him, before the public as a star, I could not, and should not, consent to his withdrawal. Since that communication was made to him I have at various times had reason to believe that he intended to break his contract with me and leave me during the continuance of the present season. Two weeks ago the lady who has been playing the leading female roles in the repertoire, resigned and her resignation was accepted. The matter was at once made known to Mr. Warde, and he was also informed that another lady of the company, who has been with us since the beginning and who has been the understudy of the leading roles, playing them often and at times for weeks at once, would immediately take the vacated position. Mr. Warde, for the first time, objected to this lady, and stated that in that case he would refuse to play. I paid no attention to this, and on Saturday, the 4th of March, the first-mentioned leading lady having left us before the customary two weeks had expired, I notified her understudy to be ready to play Parthenia in the play of Ingomar, which was advertised for the matinee that day, also notifying Mr. Warde at once of the change. He then refused to play. I had, in anticipation of this course, had Mr. John Malone, our leading man, ready to play any of the star's parts at a moment's notice, and he at once went to the theatre and played Ingomar. In the evening Mr. Warde played Richard, as announced, but during the performance sent me word that he would the next morning go to New York not to return. I telegraphed at once to W. E. Sheridan, who was in San Francisco, and with whom I had been in correspondence looking to such an event, asking him to come East and fill up the time I had contracted for. At the same time I arranged with Mr. Malone to play the principal roles in the various tragedies of our repertoire until the arrival of Mr. Sheridan, which will be, as he has telegraphed me, on the 6th of March, at the City of Detroit. He will open there under my management and supported by my company on the 20th of March, in Richard III., to be followed for the remainder of the season with the plays of his repertoire. I came on with my company to Easton on the 10th of March, where we gave a representation of Damon and Pythias, with Mr. Malone in the part of Damon, formerly played by Mr. Warde. Mr. Malone's performance of the part was thorough and artistic, and received the most spontaneous and unequivocal praise. He was called for several times by the audience and greeted with cheers.

In conclusion, I wish to say that the season will proceed without interruption, and all the dates I have contracted for will be satisfactorily filled, regardless of the breach of professional faith and business obligation.

JOHN J. COLLINS.

Mr. Campbell Back Again.

Bartley Campbell, the picture of good health and the embodiment of effervescent spirits, returned from his short trip to the South and West on Sunday morning. Mr. Campbell's physique is a boon to the repertorial inquisitor. He was easily found by a MIRROR representative.

"No," said the dramatist, "it's not necessary to ask if my tour has been beneficial. I needed rest and I've had it. First I visited Florida, went to Enterprise, the head of navigation on the St. Johns, roamed about the cathedral, the Spanish fort and the sea-wall of St. Augustine—not one bit of real urban antiquity; picked oranges near Palatka, and beneath the rays of the semi-tropical sun got my system thoroughly oxygenized and reinvigorated. Then I made for the Northwest. In Chicago I had a scare. A telegram reached me that my dear old mother was dying. Friends had been telegraphing to me all over the country—my movements were so rapid they didn't exactly know where to locate me. My mother is 82 years old. She has lived in Pittsburg since 1824. Knowing she had had one paralytic stroke, I was greatly alarmed and made for Pittsburg as fast as steam would carry me. I expected to find a corpse on the door. You may imagine my joy at finding the dear old lady sitting up and delighted to see her wandering son.

"What are your immediate plans?"

"I'm going to lose right down to hoes on my new drama. The scene is laid in Mexico and Cuba, and the plot I believe to be the strongest of any I've invented. The main idea was suggested to me by a three-line paragraph printed some years ago in the 'Sunbeams' column of the New York *Sun*.

"Is this the play that it is rumored Shook and Collier have secured to follow Mackay's piece next season at the Union Square?"

"Nothing has been decided about it yet. We haven't talked terms."

While Mr. Campbell has been recreating his business affairs have not suffered. He carried carelessly in his hand a huge pile of cheques for large sums, which had been treasured for him by Henry French during his absence. They represented the earnings of Siberia, The White Slave and other lucrative Campbell enterprises.

"Do you find that great prosperity brings with it additional happiness?" asked the reporter with a meditative glance at the fluttering cheques.

"Really," answered the dramatist-manager, with a dreamy smile and a pensive expression in his blue optics, "that's a difficult question to answer. I always used to have three meals and a bed. I have three meals and a bed now." The reporter imagined that these luxuries might not be the less agreeable when supplemented by a nice, fat balance at the Bank of the Metropolis.

Another Stock Theatre.

"I have come to the conclusion that there is no chance for a combination theatre on Broadway," said John A. Stevens to a MIRROR man yesterday. "I have written to the managers of the companies that were booked for the rest of the season at the New Park asking them to cancel our contracts. In all cases they have kindly complied with the request. My reason for taking this action is because I want to make the house a theatre of productions, and it is also necessary that I should have plenty of time for the run of Her Sacrifice in case that piece makes a big hit and fulfills my expectations."

"Will you continue the new policy next season?" inquired our representative.

"Yes," replied Mr. Stevens, "for I am certain it is the most lucrative. The Park is now making money—has done so for several weeks. An evidence of this is the fact that Dion Boucicault wants to play a return engagement, and has consented to give us a guarantee of $7,000 per week. That's substantial proof of the pudding I'm giving you."

"Will you keep a regular stock company or engage people from time to time as they may be required?"

"Eight or nine first-class actors will be permanently engaged, and those needed to fill in can be got as occasion demands. I have Harry Lee, Sara Jewett and a number of people of the first rank at my disposal. The others I can always obtain from other managers who have a numerous corps of artists and invariably a lot that are out of the bill, doing nothing, and whose services can be secured without difficulty. I don't see the necessity, under the circumstances, of keeping superfluous actors when other managers have them on hand ready to farm out to me."

"Is Her Sacrifice taken from the source which gave birth to the French drama La Charbonière, as has been reported?"

"No, but it is founded upon a French story. I have put some strength in that the plot lacked, and the six principal parts are almost equally good. The cast will be exceptionally strong. Mackay has a powerful character part, and the rôles assigned Downing, Wheatcroft, McCormack and Kate Forsyth are all important. Maeder and Thompson are preparing the scenery. Each act takes place in an interior."

"You think the play will succeed?"

"I feel certain of it. At any rate, everything is being done to make it a success."

"Are your combinations prosperous?"

"Very. Marie Prescott, who is at the head of the company playing A Woman's Revenge, has sent me money five out of the six weeks she has been with the party. That is more than I can say of her predecessor, Maude Granger, who caused me a great deal of trouble and never earned me a penny. I have heard several managers say that Miss Prescott was a Jonah and that she was hard to get along with. I wish you would say that my experience with the lady proves this idea to be entirely false. She has made money for me, and from the time she went under my management until now our business relations have been most amicable. The season of A Woman's Revenge ends this week because it has been played in nearly all the leading cities, and I do not care to send it to the small towns, where there is not much money to be had. I do not want the impression to go abroad that I have called the company in prematurely, that Miss Prescott has failed to equal my expectations, or anything in fact except the truth, which is that the season has closed in the regular way."

Among the plays which will probably be presented after Her Sacrifice has run its course are The Wages of Sin and dramas by Madame Dolaro and John M. Morton.

La Vie.

Everything is now ready for the presentation of La Vie at the Bijou Theatre. Harley Merry has done all the scenic work, and the costumes, which are described as gorgeous, have been supplied by the Dazians. The cast is a large one, there being many small parts. The principals are:

[illegible]	Richard M[illegible]
[illegible]	[illegible]
[illegible]	Charles [illegible]
[illegible]	[illegible]
[illegible]	Fanny [illegible]
[illegible]	[illegible]
[illegible]	Mar[illegible]

The other people are George Schiller, A. M. Bell, S. Reed, Percy Sage, Ella Watson, Rose Wilson, Alice Vincent, Otille Orne, Louise Dilke and Blanche Jouguldy.

The Giddy Gusher

My deepest sympathy has always been accorded the lonely prisoner who runs an elevator. What though his confinement is temporarily shared by all the world and his wife; he enjoys the friendship of a moment, the intimacy of one flight, perhaps the acquaintance that goes to the fourth floor, and then all ties are severed. Even that companionship that reaches the basement is ended by the inevitable bump and the clang of the iron gate. And so I always speak gently to this sad exile from the happier fates of man and try to mitigate his lot as far as practicable.

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Another class of men I feel the same kindness for—the men in the theatre box-offices. There they are, inclosed in woodwork, glazed and framed. I always make my eye as gentle as possible before I apply it to the little hole and look at the man in the box-office. His lot is not a happy one. Surrounded by heaps of half-dollars that he can't spend (with general safety); enjoying the concentrated glare of all the cross, weak and wall eyes in Christendom; sitting on a stool so high that his toes get as long as a kangaroo's stretching for the ground; wearing out his trousers in revolving on his axis and reaching for tickets to the right and left of him; subject to pulmonary complaints from a continual draught beating on his tortured bosom—such is the fate of the man in the ticket-office.

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But that don't hinder some awful nice men from getting boxed up in them. The stately Theodore Moss used to dispense his genial smiles through that orifice in Wallack's. Tooker grew those whiskers first as a chest protector from the blasts that used to blow in at Jarrett and Palmer's box-office hole. Zimmerman got one of his big eyes bigger than the other from the same cause. And Aaron Appleton has suffered from elongation of his legs for years in consequence of an abnormally high stool that Stephen Fiske kept in the Fifth Avenue box-office for his use.

At this present time the box-offices of our Metropolitan theatres are peopled by the most agreeable men in the business. And it's not an unpleasant spectacle that greets you when you apply your off eye to the hole in the box-office window.

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Down at the Fourteenth Street there's the courteous Maguire. When you enter the vestry of the Madison Square you no longer see the theological pallor of Appleton's face, properly set in stained-glass; but you catch on to McKeever, who is eminently proper. Where is there a handsomer lad than you get sight of over in Abbey's box-office at the Grand Opera House? Tillotson was Beautown's boast at one time for manly beauty, and he hasn't left off prettying since he struck New York. Stetson, who is a regular Chesterfield, and values deportment as highly as any Turvydrop among us, alternately puts Zwisler and Pitou up for exhibition behind his plate-glass. And it's a comfort to look at the daisy McCaull has planted in the rear of his—a regular exotic is that young man.

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Going on down town, my James, surname Collier, with the auburn hair (he keeps a sample to show you that it would be auburn if he had any), has decorated his office with an extremely genial countenance that induces you to go in and see Separation even if you have seats for Virginius in your pocket. Tony Pastor has got seventy-four inches of the best fellow in New York. When he uncoils and comes out of that box on Fourteenth street he is dear to us all for two reasons: First, because he is Harry Sanderson; and secondly, because he calls to mind his brother, the lamented Nelse Seymour.

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At Harrigan and Hart's the slender gentleman with the pepper-and-salt head, Archie Stalker, makes things as pleasant in the lobby as the wonderful managers do inside.

Ah! me! times have changed. I remember a certain Broadway theatre where, twenty years ago, they had at night on their high stool peddling tickets at the box-office a large, fat man with a saddle-rock style of countenance, who kept money out of the house. As much as I liked the genial managers, I'd buy seats of the speculators on the outside (and that's what I did do) rather than contribute one dollar toward the maintenance of that fried raised doughnut on the stool in the box-office.

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In the course of a long experience with some of the most unpleasant people in the United States, your Gusher was never rudely and gratuitously insulted but once. And that was by that miserable fellow, and if she hadn't believed the creature had been put together in that box-office and the carpenter alone could extricate him, she would have taken him out and shaken that dress-suit till the jelly man and his Parisian diamond laid all over the marble floor.

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I remember when George Wood had a dreadful museum up where Daly's Theatre is now. In a Chamber of Horrors the walls were perforated by peep-holes, and one day I incautiously looked into one and fell over paralyzed. This cosmorama represented noted places and noted persons, several sizes larger than life, and I just struck the head of Henry Wore Breeches and, oh, my! how Henry did look. That bulky jaw was swelled like a poultice; each cheek looked like a boiled flour pudding in a bag; his dear nose laid all round his countenance, and his bulgy brow seemed starting through the hole. It was dreadful, and I didn't patronize cosmoramas for a long time; but the cruel experience was forgotten, when blithe and comfortable, of a nasty rainy night, with the prettiest girl in New York, I went to that particular Broadway theatre.

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The managers always made their Gusher as welcome as the flowers of May, and if a rush of business precluded the possibility of their doing so, your festive adherent was always able to buy up a speculator on the sidewalk. It looked as if the intellect and beauty of the party would be desirable, for the night was awful, and the arrivals were unprevalent. The Wood's Museum carnival of crime was forgotten; up went the Gusher to the hole in the wall. She looked, and got just such another shock as she did when she tackled the Cosmorama. Then she remembered that though not handsome, it might still be good, and she made an inquiry. The stolidity of the blanc-mange face seemed stirred by the question, but no response was vouchsafed. Undaunted, she repeated it. It was only a request to see Mr. ——— or Mr. ———, if either one was on the premises.

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But if it had been an invitation to mortal combat, it couldn't have had a worse effect. With blurts and gurgles and croupy struggles, there came through the hole to the Gusher the most uncalled for and ungentlemanly remarks ever addressed to her, but which she is replying to just now in a most satisfactory manner—to herself, after reserving the enjoyable privilege twenty years.

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It's quite the fashion to attribute all the foolishness of the century to the United States. You take a British citizen, and how he ridicules the financial success of Langtry in this country. "She attracted a little attention, as an amateur, you know, when she first came out; but, really, the idea of her fulfilling engagements season after season in London—that's too ridiculous, you know. It's only in the States over here she could manage it."

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I've heard that speech over and over. But here's Gumboil's little jilted girl drawing crowds in London and receiving £50 a week, and occupying as much space in the newspapers as Mary Anderson. How do you account for that?

Now, there's Jay Gould's slim son. He is desperately gone on a young actress here. If he announced himself as engaged and then drew out of the affair, do you imagine the curly-headed young lady could jump her salary $235 a week and be the town rage? Not a bit of it. Young Gould is a prince alongside Gurmoyle, who is about the sickest dude that ever broke out of the nursery and about the face. Miss Fortescue is not as pretty as Miss Willis, and she cannot act at all. She got $15 a week for her valuable services as an Immortal in Iolanthe. Now she is disporting herself in a character utterly beyond her ability to play, and receiving $250 a week, and drawing good houses. And London is superior in sense to New York after that!

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There's no sort of doubt but this utility lady, puffed by this experience, will strike out for America as soon as the fad runs out over there. No doubt but her dreams are filled with Yankee dollars and prospective triumphs among the red Indians of the Western World. She has visions of young chiefs, like Freddie Gebhard, with lots of wampum, and in her waking hours she decides to give us a chance to duplicate the idiocy of London. Stay away, Fortescue. We want no more British imbecility travelling on its notoriety to ornament the American stage. We have too much of it already.

Gumboil will turn up here presently; and really he is a curiosity. Any museum would be glad of him as the Champion Dude. But the plain, ordinary, everyday girl he jilted in a very plain, simple manner, is of no sort of interest to theatre-goers in general and particularly to your

GIDDY GUSHER.

Next week Stevson's Confusion company will open at the Fourteenth Street, followed on the 24th by Edwin Booth for two weeks. The Pavements of Paris will be presented on a grand scale after the Booth engagement. John Rickaby is arranging the production, and will take the company on the road after its prospective run.

Professional Doings.

—Harry Mann was in town on Monday.

—A. H. Bell has been engaged for a part in La Vie

—A blank marks all Madison Square dates for Good Friday.

—Tony Pastor has given Jacques Kruger an absolute release.

—Orpheus and Eurydice is being booked into next season.

—Gustave Frohman will sail for England to day (Thursday).

—Separation goes to Boston in April. Effie Ellsler will go along.

—Fanny Davenport's business in Chicago has been very large.

—In the Rattle opened to a big house in Chicago on Monday night.

—John G. Magie, manager of the Hanlons, left town on Monday for Boston.

—G. W. Pressbury has been engaged to stage manage for The Pulse of New York.

—Theodore Thomas has just inherited $5,000 by the death of a New York banker.

—William Carleton, the author, has been ill at his Philadelphia home for two weeks past.

—Mattie Vickers will star next season under the management of W. H. Mitchell, of St. Louis.

—The Madison Square management have lent X. S. Long to the Bijou management for La Vie.

—D. E. Stoddard, the baritone, left town on Saturday to join the Hess Opera company in Mexico.

—Victoria Reynolds is playing in Nell Gwynne in London, and has made a success of her part.

—Lilford Arthur has the business management of Gunter's production, in Brooklyn, of D. A. M.

—Lillian Joyce, leading lady of the Power of Money company, leaves on Saturday in Philadelphia.

—Edgar Davenport has won favorable notice wherever he has acted Armand to Albina De Mer's Camille.

—D'Oyly Carte has six companies travelling in England—two Patience, two Iolanthe and two Princess Ida.

—H. C. de Witt will not play in La Vie, as was originally intended, but will go on the road with Orpheus and Eurydice.

—Alfred Bouvier has left Kate Claxton's company and assumed the management of M. B. Curtis, succeeding Harry Mann.

—Daniel Bandmann will play a week's engagement at the Thalia Theatre previous to starting on his Western explorations.

—Hazel Kirke paid its sixth visit to St. Louis last week, and the receipts exceeded by $100 those of any previous engagement.

—Emil Wahle has resumed the management of his Buffalo theatre. He will remain until May 1, when J. M. Hill takes possession.

—James Butler, a London artist of some prominence, has been brought over to put on some of the finishing touches at the Eden Musee.

—The receipts for Lady Clare at Wallack's last week very nearly reached $8,000. So Theodore Moss informed a MIRROR man yesterday.

—James Roach has written another play, called The Rise of the Fogartys. Those who have read it say it abounds in Irish wit and humor.

—William Shea, who supported Salvini during his American tour, is about to star in Rip Van Winkle, using Jefferson's version by permission.

—Aladdin II., next season's Bijou novelty, is set to original music by Hervé, and is not dressed up with a *pot-pourri* of Meyer Lutz's, as we stated.

—Sara Van Huyck is making brilliant progress at the London Royal College of Music, under the personal patronage of Jenny Lind Goldschmidt.

—Kiralfys' premiere, Mlle. Brianza, is but eighteen years of age. She is studying English perseveringly, being desirous of remaining in this country.

—George H. Adams did not open with the Barnum Shows. There was a disagreement over terms. Humpty Dumpty will remain on the road two weeks longer.

—Joseph Frankau, by permission of the Madison Square Theatre, has been specially engaged by A. C. Gunter to play the District Attorney in D. A. M.

—Richard Mansfield returns to comic opera on Monday, when he appears in La Vie at the Bijou. His place in The Alpine Roses will be taken by Thomas Whiffen.

—The last performance of Richard Mansfield in London was the part of the Innkeeper in The Mascotte, for which he received a salary of fifteen dollars a week.

—James Collins, until recently business manager of Robinson's Opera House, Cincinnati, has been engaged as manager for Weidner Opera House, Dayton, O.

—Frank Bunce, general manager for the *Graphic* company, has been engaged by Gustave and Charles Frohman for their new offices at 44 West Twenty-third street.

—Charles Mendum is certainly loyal to his star. He insists that it is her acting that draws the large audiences now. He thinks she has taken rank as a foremost star.

—The Deuce of Hearts is meeting with very fair success on the road. The dates are Baltimore next week and Washington to follow. Clark Sammis is managing the company.

—Charles W. Roberts, for three seasons with Fred. Warde, left the company when the star and Miss Boyle closed their connection with it. He is looking for an engagement.

—Manager James E. Fennessy, of Cincinnati, proposes to remodel the People's Theatre in that city, with the intention of adding a first-class museum department to the house.

—Louis Barrett, who had been lying ill in Cincinnati for several days, recovered sufficiently to admit of his rejoining the Lights o' London combination at Dayton on the 10th.

—Vanoni takes a benefit at the Bijou to-night (Thursday). The performance will be the same as usual, but the entire company will "make an effort," as the star is a great favorite.

—Little Corinne and her Merriemakers opened in Baltimore on Monday night. During their engagement in Louisville last week the Buckingham was crowded at every performance.

—The Madison Square lobby and entrances are being redecorated.

—George Curtis has resigned the treasurership of M. B. Curtis' company.

—E. T. Goodrich, of Grizzly Adams fame, is managing Nobody's Claim, No. 2.

—Wood Benson has been engaged as stage manager for the Helen Bancroft company.

—McKee Rankin and company will play in San Francisco before the close of the season.

—J. H. Ramsey has been engaged as business manager for Leon and Cushman's company.

—No. 3 Princess Ida company is being formed and is likely to set out in about three weeks.

—Mansfield has only been loaned by the Madison Square to the Bijou management for La Vie.

—When Clara Morris resumes her tour she will be supported by the same company she has had.

—The Bella Moore company has come to the surface. It fills dates in Illinois this week and next.

—Al. Lipman and Mrs. Sol Smith have been engaged by Charles Frohman for the Summer season.

—According to the latest advices the engagement of Sara Jewett and Harry Lee in 'Frisco has been a failure.

—Walter Edmunds has been specially engaged for the title role in Julma, succeeding William Redmund.

—Lady Clare and Moths are the two chief pieces which the Wallack company will rely upon during their tour.

—On Friday night Nina Boucicault was unable to act on account of a sprain. Mollie Revel is now playing her part.

—This is a season of short tours. There are quite a number of stars who are taking the road for seasons of a few weeks.

—The tour of The Strugglers of Paris has been extended to June, when it will close its season at the Grand Opera House in this city.

—The Square on Wednesday presented a summer-like appearance. The front of the Morton House was crowded with lounging professionals.

—W. W. Kelly has gotten his Friendly Tip company into shape and is filling Ferguson's dates in Texas. The company plays in New Orleans week of 28th, Kelly having hired a hall.

—Burr Oaks, a new drama, will receive its first representation at the Chicago Grand Opera House on May 14. It is the property of J. S. Alexander, the manager of Nobody's Claim.

—W. E. Gavin, assistant treasurer at Wallack's, has been nightly on duty at the box-office of the Star since its opening, thus doing double work. He has just been relieved at the Star.

—A. C. Gunter has secured for D. A. M. the following people: Mary Gray, Laura Don, Tiny Arnold, Minnie Waldo, George Farvon, John Wilson, Joseph Frankau, Joseph Brennan and Charles Barton.

—Eben Plympton is suing Brooks and Dickson for a week's salary. This is the week that the Booth company played Taken From Life in Williamsburg. Mr. Plympton was not in the cast.

—Henry E. Hoyt is at work on the scenery for the new spectacle, Zoza, the Magic Queen, which is to be produced next season. One scene, it is said, will be decorated with $4,000 worth of gold foil.

—The next Sunday concert at the Casino will be devoted to the works of Strauss, which will be rendered by Rudolph Aronson and his orchestra of eighty, the soloists being Belle Cole and Ovide Musin.

—Ranch 10, minus Harry Meredith, reopens at the Arch Street Opera House, Philadelphia, next Monday night. T. Sister Smith has rented the house for two weeks and engaged David Peyser as manager.

—Charles F. Naegele, the artist, gave a reception at his studio in Fifteenth street on Sunday evening. The principal object was a private view of a life-size portrait of John McCullough by Mr. Naegele.

—Only a Woman's Heart was so well received in Chicago that Manager Gardiner has secured two return dates. The company will play through Michigan and Canada for the next two or three weeks.

—M. B. Curtis writes from Illinois that his business is booming. Managers hereabouts who have wondered where all the booms have gone to will be relieved on hearing this definite information from Mr. Curtis.

—The cast of Her Sacrifice at the New Park includes the names of Kate Forsyth, Mrs. Octavia Allen, F. F. Mackay, R. L. Downing, Loudon McCormack, Nelson Wheatcroft, George Hoey and Harold Forberg.

—Little Mr. Frankau will resign his part in Confusion after this week. He will play Crane's part in Gunter's D. A. M. for two weeks in Brooklyn and then return to the "fold," appearing in May Blossom.

—The Florence Collingwood whose name figured so prominently in the break-up of the Fred. Warde combination, is Florence Elmore, late of Her Atonement company. Ellen Cummins is now playing her part in the latter company.

—George T. Ulmer is making arrangements to produce Dad's Girl, a new play in which Lizzie May Ulmer will act the leading part. Careful mounting will be given it. The initial representation will take place in Philadelphia.

—Theodore Moss asks us to state that he claims as his exclusive property the current success, Lady Clare, also Moths and Betsy—the promised attraction. Any infringements of the plays or their titles will be vigorously prosecuted.

—The scenery and other preparations are being hastened for May Blossom, which will follow Alpine Roses at the Madison Square Theatre, probably on Easter Monday. Mazzanovich, Goatcher and Merry are each at work on a scene.

—The Monumental Summer Garden and Theatre at Baltimore will open on May 26. Opera only will be presented. The management are desirous of engaging Lizzie St. Quintin, but the whereabouts of that rather erratic young woman are difficult to find. She was booked at Nebraska City, Neb., for 10th and 11th, but it is reported that her company has again disbanded.

—The Boston Museum company will close its Spring tour on the 29th.

—The Kernells and Wheatley and Tuxpaw part company on April 12.

—The long-haired Sutherland Sisters go with Cole's Circus this season.

—Edward E. Rice left town on Monday with the No. 2 Princess Ida company.

—At one o'clock every day Edward Harrigan begins his rehearsal of Tribulations.

—Annie Clark, leading lady of the Boston Museum, will have a benefit on March 25.

—Charles Gayler will probably write another spectacular piece for the Bowery Theatre.

—Both of Patterson's Queen's Lace Handkerchief companies are doing good business on the road.

—A new baby is now used in No. 1 Confusion company. Some difficulty was experienced in filling the part.

—The Hanlons have won again in their suit against R. M. Hooley. But Uncle Dick is stubborn enough to fight on.

—The Lights o' London is still a powerful attraction on the Bowery. On Tuesday the standing room sign was out.

—Joseph Murphy's engagement in Toronto, 6th, 7th and 8th, was probably the last of his season. Hundreds were turned away.

—Messrs. McElfatrick and Son, the architects, are only waiting for settled weather to begin operations upon the ground for Rhodys' new theatre.

—The opera of '76 has been withdrawn from the Thalia, temporarily, as a previous engagement had been made with a well-known Viennese actress.

—Gray's Opera House, Houston, Texas, has passed into the management of Sweeney and Coombs. The house will be enlarged and otherwise improved.

—The front of the Metropolitan Opera House now presents a more finished appearance. The Broadway facade has been completed to its full height.

—Jeffreys Lewis, who said she would and then she wouldn't, has at last decided to go to Australia. She sails at the close of her present San Francisco engagement.

—It is rumored that the Messrs. Frohman have signed a contract with Lydia Thompson for next season, she to bring a burlesque troupe over for an extended tour.

—Claire Scott is again in trouble. She was left penniless after the disbandment of her company in Indianapolis. Professional and other friends supplied her immediate wants.

—It is said that Charles H. Duprez, who has been in the mineral business over thirty years, will soon retire and go into the hotel business. He has earned a rest—but a well-conducted hotel won't afford it.

—The wonderful success which Julma has met with everywhere on the road has induced several New York managers to try and secure it. It is probable that on the earliest possible date that can be had the spectacle will be brought here.

—The dance and supper given by the Bijou management on Friday night was a most enjoyable affair. The pictures exhibited in the foyer were a great attraction. The dancing was kept up on the stage, and the company broke up about three a. m.

—Leonard Grover, Ben Hewins, C. B. Collins, Wood Brown, Victor Hansen, George Kensington and Ed. Mortimer, Misses Christie and Haggard, have been engaged by Lillford Arthur for the Helen Bancroft company.

—J. H. Ryley is arranging his plans for next season, when he proposes to have a comic opera company of his own. His wife is now playing with No. 2, Queen's Lace Handkerchief company, carrying all the honors as the Queen.

—Charles L. Vincent, of the Power of Money company, has just completed a farcical comedy in three acts. It is called Brought to Terms; or, Dibbler's Flirtation. It will be produced the coming Summer. Edward Harrigan will act the principal part.

—Councillor John H. Bird has been retained by Mayhew and Overton to protect their rights in The Wages of Sin. His efforts will be specially directed against the play called Truth, which is claimed to be a garbled version of Mr. Harvey's drama.

—W. H. Lytell made a very lucky trip with his company to Winnipeg. He took a large company and a good repertoire. Success attended him from the first, and by the pressing invitation of the manager he extended his engagement from four weeks to six.

—Puck's Bad Boy was a failure in Milwaukee, where *Puck's Son*, the paper which prints the absurd stories, is published. The manager forcibly remarked: "The audiences in Milwaukee jumped on our necks." The Cream City goes up ten pegs in our esteem.

—Many people entirely unconnected with the profession have signified their desire to assist the Actors' Fund in making the forthcoming benefit a big success. There can be no doubt that the general public are manifesting greater interest in the profession than formerly, and many subscribers might be had annually if some system was adopted.

—Preparations are being made by Brooks and Dickson for the Rhea-Kiralfy tour of 1884-5, which begins Sept. 29. The repertoire will embrace Lady Macbeth, Marie Antoinette, Marie Stuart, Queen Elizabeth and Medea, all of which will be played in English. The principals of the support will be brought from England. The large cities only will be played.

—David Hayman's new company will open the new opera house at Homestake, Pa., on Monday night, with a new musical comedy in two acts, called Fizz. The people engaged are Hattie Starr, Lillie Grubb, Jennie Grubb, L. Deane, E. Schroeder, Fred Eustace, Charles Harris, J. W. Hettinger, T. B. Richards and Harry A. Turner, manager. Mr. Hayman will accompany the party.

—Robert Griffin Morris' melodrama, The Pulse of New York, will be produced under the management of Theodore Moss and Chas. Frohman, at the Star Theatre on May 12. The cast is being made up, and the scenery, the proprietors say, will rival anything hitherto done in this line. George Clarke, of the Madison Square, has been especially engaged to create the part of Inspector Byrnes, and many other prominent people will appear. A noticeable feature will be the dual appearance of Nick Long in The Pulse of New York and May Blossom on each evening. Harry Lambert will likewise make a dual appearance in the same plays.

PROVINCIAL.

BOSTON.

The week of Italian opera at the Boston Theatre, given in a grand way indeed, on the whole, by the Abbey co., was a success artistically, though the houses have not been crowded except on two occasions—Thursday, when Don Giovanni was given, with both Sembrich and Nilsson in the cast; and on Saturday afternoon, when Il Barbiere was given, with Sembrich. It is very evident that Boston considers Sembrich the star of the troupe. Hamlet was given for the opening attraction, and proved to be dull and uninteresting for the most part, though its last half hour or so went off with a brilliancy that woke people up and sent them home with something to remember in the way of florid music and superb rendering on the part of Sembrich. I have often wondered why Hamlet was given so seldom. I am enlightened. Beautiful Mefistofele was given Tuesday; but even Nilsson's singing failed to fill the house. Mirabella made a great artistic triumph in the title role, acting and singing finely; and Trebelli's Marta was a beautiful bit of work in both action and voice. Roberto il Diavolo, on Wednesday, was one of the most even presentations of opera we have had here for some years. Fursch-Madi was the Alice, Valleria the Isabelle, Cavalazzi the Elena, Mirabella the Bertramo, and Stagno the Roberto. Don Giovanni literally packed the house on Thursday, with Sembrich as Zerlina, Fursch-Madi as Donna Elvira, Campanini as Don Ottavio, Kaschmann as Don Giovanni, Mirabella as Leporello, and Corsino as Masetto. The opera was given grandly, as may be supposed. Quite an excitement was created at the close of the Liberty chorus in the ball-room scene, when Madame Sembrich departed from the score, and sang a high C, her voice ringing high above all others, and bringing the house down in an uproar, which could not be stilled until the number had been repeated three times. The performance was quite as grand in a dramatic as in a musical way, every member of the cast doing glorious work. Le Prophete was given on Friday, with Valleria, Scalchi, Stagno, Mirabella and others, and was presented in a beautiful way, but to a house not more than half-filled. Il Barbiere, with Sembrich, Capoul, Del Puente, Mirabella and others, was a thoroughly artistic presentation, and gleaned the second packed house of the season. Sembrich sang Proch's variations for the voice during the music-lesson scene, occasioning the wildest demonstrations of delight, and then, to appease the applause, sang "Some Day," by Wellings, which caused even more extravagant demonstrations of approval. But it was over at last, and "Ah non giunge," from Sonnambula, closed the opera. La Gioconda, with Nilsson, Fursch-Madi, Scalchi, Campanini, Del Puente, Novara and others—a great cast—was given to close the season, and the house was good but not packed. The opera was given in a much stronger and better way than during the previous season, and was a fitting close, artistically, to one of the finest seasons of grand opera we have had for some time. The successes of the season, it may be remarked, have been with the old operas, while the novelties have been neglected. This is inexcusable, save in the case of Hamlet. People have talked and growled about the old operas, and asked why novelties were not given. Mr. Abbey listens to the talk, and I warrant he is sorry. If he had put on Martha instead of Le Prophete, he would have had a full house, without a doubt. However, let the people thank Mr. Abbey for two seasons of grand opera which those who were fortunate enough to enjoy will not soon forget.

The Boston Ideal Opera co. opened a two weeks' engagement with Giroflé-Girofla, and really were excellent in it, much to my surprise, and to the surprise of the public as well. I judge, from the light house of Monday and the increased attendance on subsequent performances, and that it was substituted for The Chimes of Normandy on Saturday, and is announced again for this week. Marie Stone acted and sang the parts of the dual maidens with excellent discretion, and made a hit, while H. C. Barnabee's Don Bolero, Herndon Morsell's Marasquin, Myron Whitney's Mourzouk, Mathilde Phillipps' Aurore, and Lizzie Burton's Pedro, were each good.—The Musketeers, The Bohemian Girl, Fra Diavolo and The Mascotte were given during the week, in addition to Giroflé-Girofla, and given in the excellent manner for which this co. is noted. Barbe-Bleue opens the second week for two or three performances. If it makes a hit it will be given for others.

A Trip to Africa is being given to full houses every night, and probably will run to the close of the season.—Princess Ida will close its successful run at the Boston Museum with next week's presentations.—Her Atonement pleased large audiences at the Howard Athenæum all the week.—Lively variety at the Boylston Museum.

Items: I have been carefully avoiding Henry Onthank, of the Boston Theatre, the best head usher and worst punster in Boston, in view of Sam Devere's appearance at the Howard. His dam severe variation awakens a severe dam in the flow of my genial feelings.—I was much amused, last week, in reading an article in a Boston paper on Ellen Terry, at the following sentence in the article: "By the way, this lady has been married, and has three interesting children."—Edward A. Perry, the everywhere popular dramatic critic of the *Herald*, was transferred to the musical department during the opera season, the change in tone seen in the department being very welcome.—It has just occurred to me to say that Percy Cooper, who is singing in Princess Ida at the Boston Museum, shines naturally in comic opera, since he sings a stave so well.—Hearts of Oak, now being given at the Park Theatre, reaches the hearts of folk at once. Don't forget your handkerchiefs. If you do not weep over the play, you may over this play on words.—Elie E. Ober, manager of the Boston Ideal Opera co., is staying at the Tremont House.—Marcus R. Mayer has been getting roasted, in the *Gazette* and other papers, for what they term his pompous discourtesy to the press.—H. C. Barnabee and wife, and W. H. McDonald and wife (Marie Stone), of the Ideals, are at the Revere House, and Tom Karl is at the Tremont.—Luigi D. Ventura, formerly prompter with Salvini and Rossi, and now a successful teacher here of French and Italian, has been giving an interesting lecture on "Italian Women of Letters."—I turn my glasses on the boxes in the theatres the first thing, lately, to see if I can catch sight of Governor Robinson, who is really "going it." He occupied a box at the Boston with his wife, on Thursday night, to see Don Giovanni.—Ovide Musin, whom I heard with great delight at a recent Sunday evening concert at the beautiful New York Casino, will give a concert here soon, assisted by Madame Trebelli and others.—There is a rumor current here that William Warren will make his re-appearance next season at the Boston Museum. Warren's Dogberry to Booth's Benedick would shadow even Irving's performance.—A London cablegram in the *Sunday Herald* says that Mrs. Langtry will make her re-entree there in Clytie, a drama from Joseph Hatton's novel, revised by Boucicault. "Revised" is good.—The *Commonwealth*, a weekly newspaper of very limited circulation, says: "An anonymous writer in THE NEW YORK MIRROR makes the bold charge that one of the Boston papers has discharged its dramatic and musical critic for general corruption and an attempt to blackmail. It is not believed that such an accusation as that of blackmailing can be sustained against any Boston critic. The bold statement is creating great excitement in newspaperdom, and it will have to be proven or retracted, it is thought." I made no charge of recent attempt to blackmail, and qualified what I did say by the word "alleged." I shall not be called upon to prove or to retract anything I have said on this matter, and THE MIRROR will not have a libel suit, nor will it hear anything more of it, unless it receives a marked copy of the *Commonwealth*, in which case it will transpire that the publisher printed 500 copies, instead of the usual 300, of last week's issue.

ST. LOUIS.

Grand Opera House (J. W. Norton, manager): Emma Abbott appeared during the first part of the week [illegible] and the last half in Zara, doing a very good business. She is quite a St. Louis favorite.

Havlin's Theatre (Charles Pope, manager): Had the [illegible] of the week and drew the largest [illegible] was presented with much realism [illegible] mechanical effect.

[illegible] Theatre (Charles A. Spalding, manager): [illegible] performance of Felicia, [illegible]. The support was only tolerable.

Standard Theatre (W. H. Smith, manager): Jumbo Davis and his diamonds kept the boards for the week, but did not draw.

People's Theatre (W. C. Mitchell, manager): Dan and Josie Morris-Sullivan, the Irish team in Shiel Aroon, attracted but few people in spite of the large Irish element which helps to compose the city's population. It was presented with much picturesque scenery, and the singing and dancing by Dan Sullivan deserved notice and received applause.

Announcements: At Pope's next week the Madison Square co. in Hazel Kirke for one week. Grand Opera House, Kate Claxton in the Sea of Ice. People's Theatre, Mr. and Mrs. George S. Knight return for a short season. Olympic Theatre, The Silver King, one week. Standard, McSorley's Inflation, one week.

Items: In spite of the Lenten season being on, there is more gayety in fashionable circles, which bodes well for the cos. that are billed to come.—Geo. Heuer, the assistant treasurer of the Olympic, will take his benefit 18th. The attraction is Monte Cristo, with James O'Neill in the cast.—Charles A. Hanna, business manager of the Hazel Kirke co., is an old St. Louisan, former treasurer of the old Olympic, and his visit to his old home the coming week will be a pleasant one.—The annual benefit of the Elks will take place early in April. The theatre at which it will be given is not yet selected. The seats will be sold at auction, this means being almost necessary to give all satisfaction.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): There is a considerable amount of good material in The Stranglers of Paris, which Belasco has compounded from Belot's French novel of that title. It is one that demands from the characters far more than the average melodrama. The scenery, though not original, was intensely realistic. Week's business good. The Frohmans imperil a good reputation by imposing upon the public a "snap" co. Clara Morris' management cancelled dates for first half of this week. Hanna's negotiations with Fred. Warde did not succeed. Other efforts to fill the dates proved a failure. Manager Hanna says he did not receive any forfeiture from Clara Morris. Princess Ida 11th, 14th and 15th; McCaull's Comic Opera co., playing Beggar Student, 17th, 18th and 19th; Esmeralda, 20th, 21st and 22d.

Academy of Music (John A. Ellsler, manager): The Rentz-Santley co. made things lively first part of this week. Charles A. Gardner, a stranger in this city, in a new play, Karl, made many friends during the latter half of the week. Co. good and business booming. Marie Prescott, in A Woman's Revenge, this week. Mattie Vickers and Charles Rogers 17th; Skipped by the Light of the Moon to follow.

Items.—Jessie Schwerdt, of this city, who will hereafter be known as Mademoiselle Dante, has accepted an offer from Col. Mapleson, and will make her debut next September in New York, assuming the role of Pierotto in Linda di Chamounix. Mlle. Dante is a pupil of Prof. Underner, as was also the lamented Litta.—T. W. Keene is booked for the Opera House, 31st.—Rose Osborne, who is about to make a debut in Daly's Pique, in London, was formerly of this city.—The Park Theatre will be rebuilt, but the plans have not yet been decided upon.—Col. Mapleson is negotiating with Manager Hanna for early dates for Patti and Gerster.—THE MIRROR gave Harry Lacy a deserved raking. It is no more than he deserved. His conduct while here was truthfully reported by the *Plain Dealer*, and it is well that he has thus been shown up.

PHILADELPHIA.

Falka had its first American representation at Haverly's Theatre on Tuesday evening of last week and scored an immediate and decided success. Its origin, recent adaptation by H. B. Farnie, failure in Paris and success in London are all familiar to MIRROR readers and do not require notice. Chassaigne is not a brilliant composer, and his work is very like the German productions which have become favorites in this country of late, but he is tuneful and understands the principles of harmony and their practical application. He does not, like other composers, attempt to combine the "grand" with opera comique lightness and sparkle, but gives us a tender sweetness and a frothy bubble—so to speak—which is far preferable. Owing, I presume, to a lack of the right sort of voices, much of the original music has been cut, and this will in a measure account for the apparent weakness of some of the scenes. The story of Falka has already been told. I shall therefore give a brief *resume* of the movement. Von Folbach, a military governor, is childless, and therefore anxious to have a collateral male heir—with reasonable hope of farther addition to the descent—which event will secure to him a patent of nobility. He has a nephew and niece. To the former he looks for a fruition of his hopes. Niece and nephew are drawn into a variety of situations, including a mixture of identity, and the result is worked out through a chain of complications sufficiently definite to furnish material for three acts of amusing absurdities. The libretto is free and easy in its style, and so thoroughly Anglicised that all "Frenchiness" is obliterated. There is perhaps too much talk for the amount of music, but this is a matter which admits of a simple remedy. The Hungarian scenery and gypsy coloring incident to the opera afford opportunity for costumic display, of which full advantage is taken. The co. representing Falka is not particularly strong as a musical organization, but the acting element has nothing of the doubtful in its composition. There are three people whose voices are of such quality as to stamp their work with every mark of approval—I allude to Mme. Fernandez, Jeannie Winston and Hubert Wilke. Cecile Fernandez, who was brought over by Colonel McCaull to create the role of Falka, is a mezzo-soprano whose voice, although of but medium range, shows evidence of thorough training. The music allotted her is rendered with artistic completeness. She is, however, the only principal in the cast whose dramatic ability can be called in question, and on this point she is certainly open to criticism, her work being decidedly amateurish and destitute of life. Miss Winston, as Edwige, never looked so well, never acted better and, truth to tell, has seldom sung with less effect. Her voice is not suited to the music, else she would easily carry off the honors. As it is, her work is effective and subject only to comparative criticism. Hubert Wilke possesses a baritone voice of great power and compass, and as Boleslas his opportunities for display are fully improved. His acting shows rare intelligence and striking originality. The Von Folbach of Francis Wilson was an agreeable surprise to the many admirers of this clever comedian. He makes the character a consistent one and, avoiding any semblance of vulgarity or clownishness, gives a conception of the role in every way agreeable and amusing. That adipose tissue young gentleman—who will be remembered as Buttons in The Rajah—made a positive hit as the lay-brother Pelican. His make-up was an inspiration and the points were taken with shouts of laughter. "I wanted that badly" will become a popular catch-phrase. Frank Tannehill, Jr., as Tancred, does not and cannot sing, but he manages to make a deal of noise and occupies space on the stage for no other purpose than to be effusive. Emma Carson, to whom was allotted the role of Alexina, was more pronounced than ever in her self-consciousness. She executes her music fairly, and is justified in the evident belief that when she gazes in the mirror (no joke intended) it reflects a pretty face; but a sensible woman should have a higher ambition. As Alexina she confines all expression to her arms. These are waved, in beautiful nudity, through the air, like wings in a windmill, and the marble statue of Minerva in the Pantheon is not less inspiring. Of the other members of the co. Mme. De Ruyther and Miss Godfrey have small parts unworthy their abilities. Harry Standish, as the Seneschal, succeeds in giving some prominence to an insignificant character, and Harry McDonough, who has a thankless part in Arthur, does his rather effeminate work in a pleasing way. The attentive listener is constantly reminded that a tenor is wanted, but Falka in its entirety is a great go and would, no doubt, run much longer than the allotted three weeks. All the scenery deserves notice, especially the set in third act representing the battlements of the castle, which is a wonderful specimen of scenic art. Business since the opening night has exceeded expectations, the lower portion of the house being uncomfortably full at each performance.

At the Chestnut The Rajah was given to a large business. Wood's Dramatic co., in The Power of Money, opened 10th, before a good audience. Boucicault 17th.

T. W. Keene's engagement, at the Arch, was not productive of any remarkable results, either financially or otherwise. Philadelphians will not be convinced of his greatness as an exponent of tragedy. This week, Lights o' London. Wilbur Opera co. 17th.

Claire and The Forge Master met with a cordial reception at the Opera House. Maude Granger was fairly successful in her conception of Claire, but exhibits too much sameness in all her work. George Learock proved himself capable of a departure from the ranting style, and gave a creditable interpretation of the leading role. Mrs. Langtry opened to-night (10th) in A Wife's Peril. Audience large and fashionable. Henry Irving 17th.

John T. Raymond played at the Walnut to a good week's business. For Congress is not well constructed, but the idea upon which it is based is a good one for a competent writer to build upon. The Florences are the current attraction. W. J. Scanlan 17th.

At the Arch Street Opera House, Peck's Bad Boy failed to draw so well during the second week of the engagement. This was due, in part, to the withdrawal of Frank Daniels, his successor, William Carroll, being unable to catch on. Confusion opens to-night (10th), and will no doubt duplicate its former prosperous run.

Nobody's Claim was played through the week at the National to passable business. Manager Kelly will find it necessary to drop such attractions (?) from his booking list. Dowd Byron this week. Romany Rye, 17th; Lights o' London, 24th.

Items: Carncross is riding a cyclone of success.—The New Central presents Canary's American Four.—Lillie Hinton's Lady Macbeth was an absurdly wretched attempt, and the other members of the co. were targets for adverse comment.—The Philadelphia Musical Festival will be held May 6-9.—Hallen and Hart's comb. are at the Club. Manager Wood takes a benefit 14th.—The Wyndham co. play a farewell engagement at the Opera House.—Falka, it is suddenly announced, will be withdrawn 22d. Cause: Contracts which cannot be cancelled.—Madame Cottrelly is to be credited with having scored a hit; the Falka costumes were made under her supervision.—Press agent Perely, of the Museum, keeps his house in the front rank. Like Manager Hill, he is literally in the basement.—The Rajah was handsomely mounted by Nixon and Zimmerman.—John Stetson will relinquish his temporary lease of the Arch Street Opera House at the close of the present week.

CINCINNATI.

J. K. Emmet has evidently lost caste as a standard attraction in Cincinnati, judging by the wretched business that marked his engagement at the Grand last week. Rector, the huge St. Bernard dog, which had been as heavily billed as the good-natured star himself, developed no attractive strength, the big dog show at Melodeon Hall proving too formidable an opponent. The local critics were apparently from the outset content to damn both play and artist with faint praise. This week the Stranglers of Paris, followed 16th by Stetson's Princess Ida Opera Troupe.

Heuck's New Opera House was largely patronized during the week, and Skipped by the Light of the Moon scored equally as pronounced a hit as when originally presented several months since. To sum up in the familiar words of Harrison and Gourlay's opening song, the play is funny, very funny, and in the hands of such able comedians, its success during the present season admits of ready solution. Emma Schultz (Miss Louie Harrison) is a clever little soubrette, and created an excellent impression in a minor role.

During the week The Beggar Student will be sung by the McCaull Comic Opera co., and as the advance sale of seats has been very large, it is safe to predict a successful week. Planter's Wife underlined for 16th.

Max Lindeman, Charles Sayler's new play, written expressly for the Knights, was presented at Havlin's for the first time in Cincinnati in the presence of a large audience. George Knight in the title role appeared to advantage and sustained his reputation of being an excellent character artist. His wife costumed her part handsomely and was satisfactory in its portrayal. The support was fully up to the average. Otto was substituted 6th and attracted well for rest of week. During the current week genteel Irish comedy will hold the boards, with Dan and Josie Morris-Sullivan as its exponents. Mrs. Langtry is underlined for week of 17th.

Harry Miner's Comedy Four comb. at the People's furnished a programme sufficiently interesting to insure a profitable attendance during their engagement, which terminated 9th. Charles Gilday and Fannie Beane made their reappearance here with the co. after several years' absence, and were well received in their sketches. The female impersonation act of Shaw was simply phenomenal, both in make-up and vocalization. This week Rehan's 7-20-8 comb., followed 16th by Grau's English Opera co. in a round of light operas.

Items: Charles McGeachy and J. B. Dorman, of the Frohman Brothers' staff, have been in town for several days, busily debating upon the varied merits of The Stranglers of Paris.—Manager Fennessy will remodel the Peoples' Theatre and add a museum department to the house. The work will be completed by April 1, and will in no way interfere with the theatrical attractions booked for remainder of season.—R. E. J. Miles returned from New York early in the week, after a fruitless effort to secure the co-operation of Booth and Irving.—The Dramatic Festival director has fully made up his colossal mind to kill several reporters immediately on his return, but when he discovered fully a dozen of the newspaper fraternity lying in wait at the depot to interview him on the subject of dramatic festivals, discretion was given the preference of valor, and he postponed his intention of furnishing an immediate subject for the coroner.—Louis Barrett has recovered sufficiently to rejoin the Lights o' London comb., and left for Dayton with that intent 9th.—Sells Brothers' Circus is booked at the Union Athletic Park April 20, 21 and 22.—The estimable wife of J. K. Emmet, has been lying seriously ill for several days at the St. Nicholas Hotel, but at last accounts was convalescent.—James Collins, recently business manager of Robinson's Opera House, has been engaged as manager of the Weidner Opera House at Dayton. His wife, Martha Wren Collins, will join the ranks of Palmer's comb., assuming the role of Billy Piper in The Danites.—Charles Frohman is expected to put in an appearance to-day (9th).

CHICAGO.

Fanny Davenport and R. B. Mantell appeared in Fedora at Hooley's theatre a week ago and made an instantaneous success. The theatre has been crowded at every performance. Miss Davenport has won encomiums from all sorts of people, critics and others, for her impersonation of the Slavic Princess. She gives a strong and energetic portrayal of the ferocious Russian, who could accept a caress from the man she suspects of murder, and calmly plot his death as he breathes in her ear sentences of burning love. Yet there is something lacking in Miss Davenport's work to thoroughly impress the spectator with its greatness. It is not enthusiasm for her part, for the actress is full of life and energy when on the stage. It is not any failure of gesture or action; when the vehemence of the scene demands it, these are all acted with care and discretion; and yet there is something wanted to completely hold the mirror up to the soul and essence of such a nature as Fedora's. A close study of Miss Davenport's face gives the answer to these queries. It is void of expression. In the most tragic and intense situations of the play, when the heart is stilled by the dread of something terrible coming, when Fedora is undergoing a hundred varied emotions, the least of them enough to form the theme for a whole drama, Miss Davenport's face is passionless, unmoved, blank. It is to be supposed that this is not the fault entirely of the actress. It is not. In her aim to beautify her features and present to the eye a magnificent woman, the actress has piled on the paint until there is not a natural line left. It is not to be supposed for a moment that Miss Davenport cannot depict love, hate, fear or the near approach of death. She has had experience in all branches of stage device. Why, then, over her features, which surely are handsome enough to satisfy the most critical eye, does she smear paint in such palpable quantity that the natural play of the facial muscles is killed outright? We came away from Fedora with the impression, very strong, that R. B. Mantell was the star of the drama. This actor is comparatively new. He originally appeared in the leading part in The Romany Rye. His Ipanoff was as carefully studied, as finished and soulful a piece of acting as we can recall from any leading man in recent years. It was a worthy effort, and stood out from the rest of the cast as brilliantly as an electric light among tallow dips. It is creditable to Miss Davenport that, having an actor who can so admirably support her, she gives him his full share of credit for the recalls so frequently demanded by the audience, after the second and third acts. The play will be continued throughout the week. Annie Pixley, 17th.

After two weeks of fairly successful business The Silver King retires from the boards of Haverly's and a new melodrama of the imported English kind, now so familiar, entitled In the Ranks, begins what it is hoped will be a long run. The management have it down for three weeks in any event, and as much longer as it can go. A good co. is enlisted in the task of developing the story of the drama. Among those well and favorably known are Frank Weston, Nelson Decker, Sidney Howard and Dora Stuart.

The return engagement of The Beggar Student at the Grand was quite successful, good-sized audiences being in attendance all the week. The cast, while not remarkably strong musically, gave a very pleasing performance. Mark Smith, Jay Taylor and Mr. Borneman, together with Marie Jansen and Mlle. Ricci, were the principal singers. This week the Madison Square co. in The Rajah. A new comedy, or farce, or absurdity, called Skipped by the Light of the Moon, will begin an engagement 17th. Louis Harrison and John Gourlay are the leading skippers—or lights.

At McVicker's, the only thing to note is that Jalma, with its ballet and marches, is still running along to excellent business. Mr. Quincy Kilby, the travelling manager, says the silver armors of the amazons cost $100 apiece to import. There are a hundred of them on the stage at one time—count 'em. Cost of this scene alone $10,000.

At the Olympic Buffalo Bill has drawn tremendous crowds. He has appeared in a border drama of the most bloodthirsty sort. This week, Evans, Bryant and Hoey in a variety entertainment, winding up with a comical farce, The Book Agent.

Roland Reed, the popular comedian in Cheek, has filled the Academy the past week. Reed has improved his part considerably and brightens up the whole play by singing some capital songs. This week, Frank Mayo in Davy Crockett.

Newton Beers, a new but very clever comedian, has been the star in Only a Woman's Heart at the Standard. The theatre has done the best business since the opening week. The play has many good points but needs trimming down in some portions. Mr. Beers has a future of fame and fortune before him if he continues to do such good dramatic work as Old Roger. There are hundreds of stars worth thousands of dollars who cannot hold a candle to him in talent. This week, the Barlow-Wilson Minstrels.

The Criterion turned people away last week. Campbell's Galley Slave was performed with a good co. Bartley himself was in town and saw the co. act his play. This week, Kit, with Chanfrau in his famous part.

The Lyceum has had a continuance of good fortune. It draws a full house every night in the week and twice on Sunday.

Items: Wood's Museum is rapidly being completed. The opening is to occur about April 1. The grand entrance and the museum rooms are finished.—The Olympic Theatre passes into possession of Col. Wood March 17. It will constitute a portion of the Museum, dramatic entertainments being given twice a day. The area between the theatre and the museum rooms is to be converted into a conservatory of living plants, with a multitude of birds.—Nick Norton, of the Olympic, takes a benefit at the matinee and evening performances of Pat's Day.—Mr. W. J. Ferguson, the dude of A Friendly Tip, thinks that he drew $[illegible] since last September. The four engagements in Chicago, where W. W. Kelly admitted he was doing a larger business than in any other city, netted a profit of about $[illegible] a week. Either business picked up wonderfully after leaving here, or Ferguson's hats have got too small. Kelly hinted once to the writer that there was some rivalry between himself and the star. Ferguson insisted that his acting drew the money; Kelly thought that it was his advertising methods.—Lewis Morrison's opening play at the Academy is to be The Duke's Motto. It is said that Eleanor Carey and Florence Gerard will be in the cast.—J. Edward Mollison, the comedian of the Boston Theatre co., now playing at McVicker's in Jalma, died at the Briggs House in this city on Friday. The trouble was congestion of the brain. He was thirty-six years of age, and had been on the stage since 1875. He was the original Met in Hazel Kirke. He was not married. His illness was only of ten days' duration.—Josie Sutherland is winning golden opinions from the press and public for her excellent banjo song-and-dance. She is one of the few refined performers on the variety stage.—Cupid and Cupidity, a comic opera by Messrs. Smith and Schleifarth, of this city, will be produced April 2 at the Criterion.

BALTIMORE.

Holliday Street Theatre (J. W. Albaugh, manager): The house during the entire Janauschek engagement presented a beggarly array of vacant chairs; business was something ghastly. For several seasons past the Madame has had very light draught here, but this year it was just a little worse than it ever has been. This week, J. K. Emmet in Fritz the something or other, supported by a $4,000 dog. Next, the Lights o' London.

Academy of Music (S. W. Fort, manager): The houses during the first week of Excelsior have not been at all in keeping with the merits of the performance; while the attendance has not been small, it has not been specially large. The scenic effects are startling and smoothly handled, and the ballet is the largest and best drilled that has ever appeared here. Taken all in all, it is a most meritorious, deserving performance. Next week, Madison Square co. in The Rajah.

Ford's Opera House (J. T. Ford, proprietor): Callender's Minstrels had a fairly successful week of it and gave a rather mixed entertainment; some of it was very good and some decidedly bad. The singing of Wallace King and the Hyers Sisters was very enjoyable and the same may be said of the drill of the Black Zouaves; but the wit of the comedians was of a sad, melancholy nature and the sketches very uninteresting. Confusion opened to a good house on Monday night. Next week, Deuce of Hearts.

Monumental Theatre (James L. Kernan, manager): Little Corinne, supported by Jennie Kimball and the Merriemakers, will appear during the current week in the musical extravaganza, Bijou. Next week, Rehan's Specialty co. No. 3.

Front Street Theatre (Dan A. Kelly, manager): Dan Collyer's New York Favorites are billed as the attraction for the week, and among the number are: Harry Leclaire and W. J. Russell, in a sketch; Hawkins and Collins, song-and-dance men; Shepherd and Hallam, musical team; Harry Larose, gymnast; George Leslie, grotesque dancer; Annie Devere, serio-comique; Inman Sisters, vocalists, and Dan Collyer, comedian.

Items: Christopher Gardner, one of the oldest stage machinists in the country, died at his home in this city last week.—John Owens has for some time been indisposed and resting at his country-place in Baltimore County. He is now convalescent and about again.—I was amused at a conversation I heard at the Academy of Music one night last week between two ticket-speculators. In speaking of the advisability of speculating in tickets for Excelsior, one of them said that the Abbey opera season was enough for him, and the only reason he had for not blowing out his brains was to save himself the disgrace of being buried in a Potter's Field.—Charles Kaiser, Jr., a young tenor of considerable promise, will leave very shortly for Paris, where he intends to educate himself for the opera.—Annie Myers, of the Wilbur Opera co., is resting at her home in this city.—The management of Excelsior has cancelled the Rochester dates, and arrangements are now pending by which the co. may go to San Francisco. Fred. Bert, of the California Theatre, has made the offer to pay railroad fares to and from Omaha for eighty people.—A daily train was run over from Washington last week for those who wished to see Excelsior, but on Friday it was withdrawn on account of lack of patronage.—The Journalist Club of Baltimore opened its attractive suite of rooms on Saturday. Among the presents given the Club is a large and handsome chandelier from Manager Sam Fort.

NEW ORLEANS.

The Bunch of Keys co. played a very successful engagement at the Academy of Music, 1st. Their entertainment gave general satisfaction and was deserving of the liberal patronage it received. C. B. Bishop began a week's engagement in Widow Bedott 2d. This is the star's second visit to this city and theatre this season. Strictly Business was the programme on his first visit. The performances this week have been witnessed by very good houses, and have been apparently much enjoyed. Bishop's co. is not a strong one, but as the greater portion of the business of the play is done by the star, all moves along smoothly enough. Mestayer's Tourists come for one week 9th, and will be followed by the Wyndham Comedy co.

The first week of Stetson's Monte Cristo co., which closed at the St. Charles Theatre 1st, was one of the most remarkable successes, in a business way, seen at this theatre for many years. The co. is now in its second week, and business still continues large. The male portion of the cast is very strong; the requirements of the female roles are not particularly exacting, and their exponents play them fairly enough. The engagement of this co. and the season at this theatre will both close 8th, with a benefit to J. Kittredge (popularly known as Kitt), the treasurer of the theatre.

The season at the Grand Opera House closed 2d with a performance of The Squire by the Daly Comedy co. The house was a very poor one, and the piece, though evenly played, did not create any marked enthusiasm.

Gossip: The French Opera House has been rented for the week of 23d by W. W. Kelly, manager of the Friendly Tip co. He has secured Mr. Warren to take Ferguson's place and Grace Cartland has also been added to the cast. Kelly is interesting several of our benevolent associations in his engagement.—The Dime Museum has been doing excellent business at the Grunewald Hall. Frank Stark has been engaged as press and advertising agent.—Dr. W. F. Carver's Wild West show suffered very much during the first portion of their engagement here by reason of the very inclement weather, but lately have been doing an excellent business.—The Faranta and Gorman tent shows are doing an excellent business. At the former place Florence Gerald and Marlande Clarke are appearing with others in Fun in a Boarding School.—D. G. Longworth, of the Daly co. was offered Ferguson's place in A Friendly Tip by Manager Kelly, but being already engaged was compelled to decline.—It is rumored that Mr. Richard, lately of the Defossez Opera co., will be the manager of the French Opera House next season.—The Spanish Students are giving their concerts this week at Spanish Fort to fair business.—C. W. Allison, late of the W. Henry Rice Pleasure Party, is here and at present connected with the Spanish Student engagement.

SAN FRANCISCO.

March 4.

Sara Jewett, Harry Lee and the nucleus of the co. sent out here by John A. Stevens to support her, opened in That Man at the Baldwin Theatre last night. The piece did not catch on, and will probably be withdrawn after this week. Miss Jewett is personally popular here, and will do very well in a round of characters suited to her emotional nature.

Colonel Mapleson and his co., including Patti, are en route hither. They will be due on 9th, and open at the Grand Opera House on the night following in Lucia. The sale (two days) of season tickets and boxes only approximates $17,000. Patti does not sing in the first week. The Grand is closed, undergoing renovation.

Leavitt's European Specialty co. opened at the Bush Street Theatre a week ago, and have done an immense business, turning people away. The co. remains two weeks longer.

W. E. Sheridan closed a good five weeks' season at the California, 1st. Jeffreys Lewis succeeded him, opening to full house last night in Article 47. She plays two weeks and then goes to Australia.

Emerson's Minstrels are running in the even tenor of their way, now in their third year, with good bills and good attendance.

H. C. Wyatt holds the Market Street Theatre as a house of minstrelsy, and is negotiating for new Eastern people. Courtright and Bobby Gaylor leave the co. next week.

BROOKLYN.

Haverly's Theatre (William A. McConnell, manager): The Booth engagement promises to be one of the most memorable in Brooklyn. Monday night he presented his familiar and favorite conception of Hamlet to a large and cultured audience, who were not coldly critical, but applauded warmly every point in the play. The support was excellent, including Eben Plympton, Frederick Bock, Byron Douglas, Owen Fawcett, Annie Ellsler, Affie Weaver and Ida Vernon. The comparisons between the Irving and the Booth engagements concerning the stage setting, made in other cities, could not be made here, as Manager McConnell had personally exerted himself to make the accessories all they should be. Financially this engagement is sure to be a success, as the houses have all been sold for the week. Mr. Booth remains two weeks, presenting Hamlet, King Lear, Othello, Fool's Revenge, Macbeth, Richelieu, Merchant of Venice and Katherine and Petruchio.

Grand Opera House (Knowles and Morris, managers): Baker and Farron, the refined and skillful comedians, are presenting their new farcical play at the Grand this week. Those who frequent theatres for amusement solely are filling the house at every performance, and are thoroughly pleased with the original songs and catchy specialties. Charles and George Charles, Henry Bergman, H. W. Rich, Amelia Watts, Kate Izarda and Harry Rand are in the support. Next week Milton Nobles, a Brooklynite, will come to us with his perennial Phoenix.

New Park Theatre (Colonel W. E. Sinn, manager): Modjeska is here for the week and is receiving nightly ovations. Monday night the gory Nadjesda was presented, and though Brooklynites fail to run wild over dramas of blood and death, Modjeska's marvelous acting held them from first to last. She received the rare honor of a recall after the last curtain. Her co. was good in all respects. As You Like It and Camille through the week. Robson and Crane in [illegible] next week.

Items: Brooklyn's a place some stars like to shine in. Return engagements are popular here. Robson and Crane play their second date at the Park next week. Fanny Davenport will visit us again also, and Irving will shortly return to Haverly's.—Geistinger's [illegible] Journey through Africa at the Academy of Music Friday night.—Col. Sinn has caused an ordinance against ticket speculators to be introduced in the Board of Aldermen, and proposes to fight it through. The Pat Rooney combination are a success at Hyde and Behman's.—A mammoth minstrel troupe play at Hyde and Behman's theatre next week. They number 100 performers, gathered within a month in pursuance of a wager made with Hyde and Behman that such a thing could not be done.—Manager McConnell has originated a novelty in the shape of a house diagram on the envelopes enclosing reserved seat tickets. Patrons sending for tickets may know just where their seats are before they reach the theatre.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): This house is packed this week, as Dion Boucicault makes his first appearance in this district. He is playing The Shaughraun, and he is ably supported by Miss Boucicault as Myra and a good co. The Rajah, which was to be produced next week, has been withdrawn until a later date, and Miles and Barton of the Bijou will hold the boards.

Lee Avenue Academy of Music (Berger and Price, proprietors): William J. Scanlan is playing here this week in Bartley Campbell's play of Friend and Foe. Mr. Campbell's pieces always draw well, and Mr. Scanlan's popular songs are an additional attraction. Business is excellent. Thatcher, Primrose and West's Minstrels will afford amusement here next week.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Lizzie Evans in Fogg's Ferry, 29th; Dewdrop, 1st, to poor business. Performance did not meet with the expectations of those in attendance. Julia Hunt, 3d, in The Pearl of Savoy, to small audience and very poor performance. Augustin Daly's 7-20-8 appeared 5th, to a fair house and won for themselves a reputation that will insure them a good house at any time in the future. Entire cast good.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): Ada Gray in East Lynne to very small audiences, Feb. 29, and matinee, 1st. Augustin Daly's 7-20-8 co., under the management of Richard Dorney, to small house, 4th. This is a good co. Mestayer's Tourists, under that distinguished acting manager, A. S. Pennoyer, owing to stormy weather, to fair business. Josephine Reiley, 12th, 13th.

Item: That prince of managers, Gus Pennoyer, reports business good, and said that he was not only a Tourist by profession but from choice; that he was on the road and that he was going to stay there.

MOBILE.

Mobile Theatre (T. C. De Leon, manager): Daly's co. in 7-20-8, 3d, to a large and appreciative audience.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): By request the Jay Rial comb. remained over Feb. 24, presenting East Lynne. Notwithstanding it was Sunday night the house was well filled. Louise Rial appears to good advantage as Lady Isabel. The same comb. plays a return engagement, 7th and 8th, not being able to fill their dates north of Los Angeles on account of washouts. Uncle Tom will be hashed up both nights.

OAKLAND.

Oakland Theatre (F. W. Bert, proprietor): Last week, Under the Gaslight played to good houses. James M. Ward took the leading character. This week, Red Pocketbook will be produced. James M. Ward takes the part of Julian and G. W. Wessells will return from the California Theatre to play La Farge. No Thoroughfare will be placed on the boards 10th.

Oakland Tivoli (E. Barrett, proprietor): Last week, Barrett, in Fraud and Its Victims, to large houses. Barrett took a benefit Feb. 29. This week, Nera Vernon and G. B. Marion appear in the comedy entitled, Rooms for Rent. The Heely Brothers will also appear in their specialties. Holmes Grover, Jr., and May DeLorme, in The James Boys, 10th.

Deitz Opera House (A. C. Deitz, proprietor): 3d, the Abbott Opera co., in Mignon. From here they go to Stockton.

COLORADO.

DENVER.

Tabor Opera House (J. B. Lest, manager): Mapleson's Opera co. closed one of the most successful engagements in the history of the house, and then departed for the Pacific coast. Seats for Patti's matinee sold for five and seven dollars. Strategists opened 4th.

Academy of Music: Reopened with Morrissey's Hibernicon last week.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): After two postponements the stranded Webber Opera co. gave an entertainment, 6th, "to aid the lady members in reaching their homes." The principals were advertised to appear, but owing to internal dissension did not. The net proceeds amounted to $47.50, which was equally divided among the participants, enabling them by these means to reach their several paternal mansions. Esmeralda was presented, 7th and 8th, with matinee, to light houses, due to the extreme severity of the elements. The organization is superb. Louise Dillon's conception of the simple country girl cannot be too highly complimented, while the names of Benjamin Maginley and Joseph Wheelock speak for themselves. We hope to see them again this season under more favorable circumstances. Henry Irving in Louis XI., 10th. Frank Sanger's Bunch of Keys play a return engagement, 14th and 15th, with matinee. Modjeska, 17th.

New Haven Opera House: Neil Burgess kept fair sized audiences in a constant state of good humor, 6th, 7th and 8th. Mr Burgess' rendition of Mrs. Josiah Puffy was very well executed, but it cannot be said that several of the support added very materially in increasing the fun of the evening. Oliver Doud Byron, 13th.

Grand Opera House (Clark Peck, manager): A well attended local entertainment was given, 5th. The Two Johns booked for 10th, and Haverly's Minstrels, under Kit Clark's management, 13th.

American Theatre (Press Eldridge, manager): Sid C. France in Marked for Life drew big crowds, who came to see gore spilled by the bucketful. A good show was given. Next week variety is the attraction.

Items: Manager Carll, justly indignant at the conduct of one Brown, a member of the defunct Webber Opera co., had the fellow arrested. A couple of friends paid the fine of $1 and costs imposed upon him by the judge of the city court next morning.—Manager Peck has just recovered from a painful illness, which confined him to his room for a few days.—The new opera co. which was to have opened in the Grand Duchess in two weeks, has been disbanded, owing to reasons which at present need not be recounted.—Up to date the advance sales for Irving amount to $2,500. Pretty much everything has been bought up by the speculators.—Next month the Gilbert Dramatic Association, of Brooklyn, present Married Life, at Carll's, under the auspices of a Masonic society of this city.—The new Elk Lodge celebrated its organization and initiation of officers by a grand banquet, 4th, at which prominent members of the Order from other cities were present.

MERIDEN.

Meriden Opera House, (T. H. Delevan, manager): Esmeralda, to a large and delighted audience. The company was good without an exception. Miss Dillon as Esmeralda, Kate Denin-Wilson as Mrs. Rogers, and Benjamin Maginley as Elbert Rogers received special applause and calls.

Item: Ramsay Morris, late of the Rajah, is managing the Esmeralda co.

WATERBURY.

Opera House (Jean Jacques, manager): Sol Smith Russell in Edgewood Folks drew a large house, and gave one of his delightful evening entertainments, 4th.

DANBURY.

Opera House (C. L. Taylor, manager): The Two Johns Comedy co. appeared, 7th, giving excellent satisfaction to a good house. W. J. Florence in The Mighty Dollar, 24th; Carrie Swain, 25th.

NEW BRITAIN.

Grand Opera House (C. B. Palmer, managers):

The third and last of a series of subscription concerts by the Beethoven Trio Club, of New York. The house was filled with the elite of the town. Henrietta Beebe, assisted by Walter J. Hall, pianist; Edward Herrman, violinist, and Adolf Hartdegen, violincellist, excellently rendered the several selections. Callender's Colored Minstrels, 7th, to fair business. The performance was not as good as last season.

Items.—Charles Frohman, of the Madison Square, was in town Thursday. A co. styling themselves "The New York Dime Family Entertainment co.," which was booked for Turner Hall the latter half of the week, went to pieces in Meriden 7th.

ANSONIA.

Opera House (D. Bartholomew, manager): Callender's Minstrels gave an excellent performance to a good house, 5th.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Lizzie May Ulmer's co. in '49, 8th, to good business, considering a violent storm. The piece and co. are so well and favorably known that criticism is unnecessary. The co. fully sustained their reputation, the audience showing their appreciation by frequent applause.

WINSTED.

Winsted Opera House (J. E. Spaulding, manager): Callender's Minstrels, 6th, to good business. Entertainment fair. Kernands did not meet expectations. Tom McIntosh was the life of the show.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): The Palmer-Ulmer co. played '49 to a small house, 4th. Boston Theatre co. 20th; Den Thompson 23th; Oliver Doud Byron 31st.

DELAWARE.

WILMINGTON.

Grand Opera House (Jesse Baylis, manager): Professor Gleason, the horse trainer, had small houses, 3d and 7th, though the performance was deserving of much better patronage. Baker and Farron presented Government House to a fair house, 5th, and gave great satisfaction. The Florences, in Facts, 8th, to good business at advanced prices.

Items: On Monday night Professor Gleason was badly kicked in the stomach by one of his horses.—Our orchestra has been enlarged and is showing great improvement under its new leader, Julius Raybold.—Coming: week of 10th, Jacobs' Museum; Her Atonement, 19th and 20th; Patterson's Lace Handkerchief 22d; Two Johns co. 22d; Maude Granger 25th and 26th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Irving appeared to packed houses last week in Louis XI., The Bells, Hamlet, Merchant of Venice, Much Ado About Nothing and Belle's Stratagem. Such stage setting and attention to details has never, and such a thoroughly good co. has seldom, if ever, been seen in Washington. I went with my mind made up not to like Irving, and soon changed it. I think him a great artist. Judging from the frequent bursts of applause, I was not alone. I can understand now why he is such a favorite in London. He is certainly a wonderful man. Miss Terry shared the honors and was warmly admired, whether as the love-lorn Ophelia or the bewitching Beatrice. Pretty Miss Milward made a most pleasing impression, especially as Marie on the opening night. Mr. Terriss was also much admired. Maude Granger in Claire. Next week, J. K. Emmet.

Ford's Opera House (John T. Ford, manager): Wyndham and his fine co. drew good houses all last week and pleased everybody with the sparkling comedies presented. He closed with Delicate Ground and Pink Dominos. This week, Young Mrs. Winthrop. Next week, Stetson's Confusion co.

Theatre Comique (T. E. Snelbaker, manager): A fine variety programme is promised this week, ending with Montague's latest, Oscar is Wild.

Item: No actor was ever offered more attention than Irving received here last week. The Metropolitan Club gave him a supper Wednesday evening; Mr. Bayard a breakfast Thursday; and Irving gave a supper party on the same evening.—Friday morning William Walter Phelps gave a breakfast in his honor and Mr. Dorsheimer a supper in the evening. The President had a distinguished company to meet him Saturday night.—Miss Terry was the guest, during her stay, of Miss Olive Risley Seward, and received a great deal of social attention. Many of our most prominent ladies were invited to meet her. Mr. Irving made a graceful farewell speech Saturday evening, promising to be with us early in the coming season.—Anna Warren Story came down from Philadelphia Wednesday and stayed over Friday to see the Merchant of Venice.—The President was present at least three times during the week.—Mr. Wyndham was kept quite busy attending breakfasts and suppers given in his honor.—The attendance at the theatres was remarkable for Lent.—Irving's receipts were about $15,000.

GEORGIA.

MACON.

Ralston Hall (Turpin and Ogden, managers): Mestayer's Tourists, 5th, to large house. Edwards' Folly co. 13th; Rentz-Santley Minstrels, 21st.

ROME.

Nevin Opera House (M. A. Nevin, manager): Daly's 7-20-8 co. 6th to small house, partly on account of bad weather. J. R. Champlin's Southern Show is stranded here, and the members are in destitute circumstances. They claim that they have received no salaries in some time and that the manager is not acting fairly with them.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): Mestayer's Tourists, 4th, played to a paying house. Brignoli-Godini Italian Opera co. 5th to fair business. Augustin Daly's co. in 7-20-8, 7th, and at matinee 8th and The Squire 8th had good house, notwithstanding the bad weather which continued all week. Josephine Reiley and Fred Paulding, 17th, 18th; Rentz-Santley, 19th; Queen's Lace Handkerchief Opera co. 31st, April 1; Ferguson (Friendly Tip), 4th, 5th; Thatcher, Primrose and West, 11th, 12th.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Mr. and Mrs. Harry Watson's Comedy co. presented Wrinkles to a small house 4th. Haverly's Mastodon Minstrels to a good house 6th; a fair performance. Billy Richardson's oration on the topics of the day, with many local hits, brought down the house. The Princess of Madagascar burlesque was above the average finale.

GALESBURG.

Opera House (F. B. Kirch, manager): Haverly's McSorley's Inflation co. 4th to good house.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): M. B. Curtis as Sam'l of Posen, 7th. Mr. Curtis is a favorite here and drew a crowded house. Watson Comedy co. 4th; Barlow-Wilson Minstrels, 22d; Mrs. Langtry, 29th.

QUINCY.

Opera House (Dr. P. A. Marks, manager). Barry and Fay's Irish Aristocracy 4th to good house. The co. was good throughout and kept the audience in a roar of laughter. McSorley's Inflation 7th to large audience. The performance gave universal satisfaction, while many of the songs were heartily encored.

Items: George Kendall and wife, of the Kendall Comedy co., are at their home in this city.—Through the efforts of our local manager and our local bill-poster the circus license has been reduced from $150 to $75.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Harrison-Gourlay co. in Skipped by the Light of the Moon appeared 28th to good business. Lawrence Barrett and support presented Francesca da Rimini 4th to a large audience. The Watson Comedy co. 13th, followed on 21st by the Barlow-Wilson Minstrels and on 22d by Bertha Welby.

STREATOR.

Plumb Opera House (Watson and Swan, managers): McSorley's Inflation co. 1st. An insane, noisy farce played to a fair-sized, noisy audience. Laura Dainty in A Mountain Pink 5th to a large and appreciative audience. The play and players are worthy of commendation; the former for absence of loudness customary in plays of this class, the latter for presenting rude and illiterate characters and at the same time retaining the purity and dignity of manhood and womanhood. We have had such a surfeit of the coarse, Western play, with its vulgar, hoyden heroine, that a change of this kind is refreshing.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): The Claire Scott co. opened 3d to a small audience, and as business did not improve disbanded the middle of the week. The leading man, manager and assistant manager returned to New York. Miss Scott was left without means to leave the city, and a parlor entertainment was given for her benefit by her friends here. Miss Scott is a worthy lady and a talented actress, and deserves better success than she has had. The Rentz-Santley co. will occupy the house 10th and John Gourlay and Louis Harrison in Skipped by the Light of the Moon are announced for three nights, opening 13th.

Grand Opera House (George A. Dickson, proprietor): Lawrence Barrett was the only attraction last week. Francesca da Rimini was given Thursday night and Hamlet and Richelieu Friday and Saturday. The engagement was a grand success in every way, and standing room was at a premium at each performance. Rehan's 7-20-8 co. 13th, 14th, 15th.

Zoo Theatre: Harry Miner's comb. week of 10th.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): A Madison Square Theatre co., consisting of C. W. Couldock, Annie Russell and a fair support presented Hazel Kirke to only a fair house 3d.

Items: Sells Brothers are billing the town without date. They will be here May 11.—Dr. Thayer's Consolidated Show will open here May 1st and will probably show two days.—Forepaugh is arranging to appear the latter part of September.

CONNELLSVILLE.

Andre's Opera House (D. W. Andre, proprietor): Carrie Stanley played 6th, 7th and 8th to empty seats and echoing walls. The co. have been in wretched luck at Brookville, Laurel and Milton, this vicinity, and not undeservedly. The management has been sorely worried and jaded by the "still hunt" of pursuing creditors. They left here, 10th, for Liberty. Carrie Stanley is an energetic actress, but lacks certain indispensable natural endowments. She is as tall as a Minnesota pine, has a pug nose, and is handicapped with a voice like a calliope. Only a Farmer's Daughter, with Adelaide Cherie as star, is billed for the 25th.

MUNCIE.

Wysor's Opera House (H. R. Wysor, manager): The Agnes Wallace-Villa co. were billed for 5th, but cancelled engagement on account of Rentz-Santley co. coming 7th. The latter gave a good entertainment to first-rate business.

RICHMOND.

Park Opera House (Dobbins Brothers, managers): Miner's Silver King did fairly well 4th and 5th. The co. is a most excellent one. The piece was handsomely mounted. Rehan's 7-20-8 to light business. Janauschek, 21st.

Items: Georgine Flagg, the giddy Flos of the 7-20-8 co., on making her exit in the second act fell flat, which broke up the entire house.—Arthur Williams, of the Wallace-Villa co. is at home here on a vacation.—Our managers are not contemplating the building of any brown-stone front residences on the profits of this season's work.—If the Phillips Opera house is rebuilt—and I understand that the contract has been let—it will be the popular house, as it is on Main street, nearly opposite the hotels.

SOUTH BEND.

Good's Opera House: Harry Miner's Silver King co., with Charles A. Haswin and Etelka Wardell in the leading roles drew a large house 4th. The co. is the best we have had here this season.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The Fay Templeton Opera co. appeared Feb 28 and 29. The first night in La Belle Coquette to a large audience. This co. has been here several times and has been winning golden opinions throughout the West. Second night the co. produced Giroflé-Girofla to fair business. The Corinne Merriemakers appeared 1st, giving two entertainments, the matinee performance to fair house, evening to slim. Performances gave great satisfaction. The World co. 4th to a good house. The ocean scene was magnificent, and the drama, a splendid one, is well acted and elegantly set. Jennie Jackson as Rose Ellison the heroine, is a good character, as also Harry Ellison by J. Z. Little. Tom Coleman, the Irish comedian, keeps the audience in a roar. Mountain Pink 14th; Jolly Pathfinders 17th; Kate Castleton 18th; Jumbo Davis 22d.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): Nobody's Claim 3d to a large house. It is a very "mellow" drama—in fact, over ripe, and both actors and actresses should have been plucked from the decay a good while ago. The co. did only fairly and after the first act evidently played to the gallery.

Item: The suave manager of Nobody's Claim informs THE MIRROR that business has been very good. Please allow my acknowledgment of courtesies shown me.

IOWA CITY.

Opera House (J. N. Coldren, manager): M. B. Curtis in Sam'l of Posen played to a $425 house Feb. 29. Everybody was delighted with the performance. Fay Templeton in La Belle Coquette 20th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Hanley's McSorley's Inflation co. 6th to fair business. Spanish Students in concert matinee and night, 15th; White Slave co. 17th.

Item: George W. Chatterton, of Springfield Opera House, is in city to-day.—The Opera House directors are to decide the management question to-night.

OSKALOOSA.

Masonic Opera House (G. H. Beechler, manager): Little's World 6th drew a large and very enthusiastic audience. A return engagement will probably be made for way. Pathfinders 20th; Peck's "obnoxious kid" 24th.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Lawrence Barrett, supported by Otis Skinner and Marie Wainwright, in Francesca da Rimini, to a large and fashionable audience 3d. The Spanish Students, under the auspices of the Academy of Sciences, 7th to good receipts. Bertha Welby 14th and 15th; Fay Templeton 22d.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): M. B. Curtis gave Sam'l of Posen 1st to a fair house. Mr. Curtis as Sam'l, and Mlle. Albina DeMer as Celeste, won merited favor. Nobody's Claim 4th to a slim house. Barry and Fay 14th; Jolly Pathfinders 22d.

DUBUQUE.

Opera House (Duncan and Waller, managers): The cancelling of 3d and 4th by Henrietta Vaders left the week vacant. Haverly's Mastodons appear to night (7th). Outlook good for a big house. Bertha Welby in The Hunchback and Oliver Twist comes 12th and 13th. Atkinson's Comedy co. in Peck's Bad Boy, 15th. Roland Reed in Cheek 25th; Hazel Kirke, 31st.

Item: David Hanchett joined Bertha Welby's co. 1st. H. A. Darcy, her manager, is confined to bed.

DES MOINES.

Grand Opera House (W. W. Moore, manager and proprietor): Nobody's Claim co. 1st to light and disappointed audience.

Foster's Opera House (William Foster, manager): The Spanish Students drew forth a large audience 1st, who accorded the foreigners a good reception. J. Z. Little's World co. to large house. Spectacular plays seem to draw against anything here.

Item: T. D. McDonald, agent for Sells Brothers' Circus, was here 1st arranging for the appearance of that show on June 1.

KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Frank Patterson's New York Opera co. in The Queen's Lace Handkerchief, Feb. 29, 1st. The music is tuneful and catchy, the co. first class and the costumes gorgeous and appropriate. Business excellent. The Galley Slave was announced for 5th; cancelled.

Item: Theatrical business is a trifle dull, and rather unexpectedly, perhaps, on account of the disagreeable and backward Spring. Both houses are promising us strong attractions in the near future.

WICHITA.

Turner's Opera House (I. A. Ask, manager): C. R. Gardiner's co. gave Only a Farmer's Daughter to good house Feb. 29, and on the following night appeared in A Woman's Triumph to a fair house. The latter performance was for the benefit of the Ohio sufferers and deserved better patronage. Camilla Urso Concert co. 3d; attendance only fair, owing to counter attractions and high prices.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): Camilla Urso Concert co. to a small but appreciative audience 4th. Deserved a better house. George S. Knight, 22d; Helen Potter, April 2.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Rather than risk an inferior attraction manager Macauley closed his doors the first half of the week and bided the coming of the Barlow-Wilson Minstrels. This short abstinence seemed to whet the public appetite amazingly, for every night, despite the execrable weather, people swarmed around the box-office like flies about a sugar hogshead, and packed the house until the squeezing in the aisles would have satisfied a Vassar student. Since their engagement last fall, valuable acquisitions to the troupe have changed and greatly improved the programme, and one need not be deterred from a second visit to their performances by a fear of old business and comical chestnuts. Salsbury's Troubadours last half of this week. Hazel Kirke and The Silver King divide next week.

Buckingham Theatre (J. P. Whallen, proprietor): The Corinne Merriemakers, in a musical chaos that would be hard to classify, closed a very profitable engagement, 9th. Little Corinne, the star, is truly a remarkable child, and her singing and dancing would do credit to a "grown up" actress. She is supported by a good and well selected co., but it takes hard work to make the piece endurable. This week, Grau's English Opera co.; next, Ida Siddons.

People's Grand Theatre (Fulton and Thompson, managers): This theatre will be opened next week under the new management, with Mme. Stanley's Minstrels as the attraction.

Items: The receipts of the first two performances of the Barlow-Wilson Minstrels, last week exceeded the receipts of their former engagement, during the Exposition, just $57.—Manager Macauley telegraphs from New York that he has arranged with The Kiralfys for the production of Excelsior at the Exposition next May.—The Buckingham theatre has joined the ranks of the legitimate, and everything is being done to make the place attractive. Manager Whallen has banished beer and smoking; made new exits, enlarged the boxes, introduced opera chairs and the incandescent light, and proposes to engage first-class, legitimate attractions.—Barlow and Wilson contradict the report that they will combine with Primrose and West.—T. H. Hall, banjoist, and George Miles, harpist, both now filling engagements in England, are engaged by Barlow and Wilson for next season.

LEXINGTON.

Opera House (R. B. Marsh, manager): The Silver King, 1st, 2d, to fair business. Barlow-Wilson Minstrels to a crowded house, standing room only, 4th.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The Boston Museum co. played Led Astray, 7th, to a good house, which would have been larger but for a stormy night, and A Celebrated Case attracted a fair audience, 8th, braving the hardest storm of the season.

City Hall (Ira Stockbridge, manager): The supplementary course was opened by the Boston Symphony Orchestra, Georg Henschel, conductor, and a large and fashionable audience were delighted with the classical programme. Mrs. Humphrey Allen was the soloist and was most acceptable.

Lyceum: Closed.

Items: Charles Barron was strongly criticised by the local press for his performance of Rodolph in Led Astray.—Sothern dropped $[illegible] on his week here.—Miss Farrell plays Lou in The Rag Baby, and is in Boston with the company rehearsing.—Frank Curtis finally won the suit brought against him by Lillian Joyce for salary said to be due her in the Richard Wardlaw engagement.—Miss Hewitt, who came over with Sothern, and has appeared with him as leading lady, has been ordered to New York for rest, owing to the precarious condition of her health.—Prof. Grimmer's son, Charles W., an estimable gentleman, died of consumption, 6th. The professor has the heartfelt sympathy of everyone in his affliction.

AUGUSTA.

Granite Hall (C. B. Morton, manager): The Boston Museum co. appeared, 3d, in Led Astray, to large and fashionable audience. Co. is the best that has appeared here for a long time. Margaret Mather, 13th.

Item: The advance sale of seats for Margaret Mather was very large, over five hundred being pegged inside of two hours.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Stillwater Choral Union, 5th, presented Pirates of Penzance to a large and well-pleased audience. Stillwater may well be proud of her musical talent. The Chanfraus 6th, 7th, 8th and matinee, presented the Bankrupt's Wife, Isabel Vane and Kit to good houses. Mrs. Chanfrau sustained the roles of Grace Shirley and Isabel Vane in a manner that won the admiration and hearty plaudits of the audience. Mr. Chanfrau as Kit met with a flattering reception and marked favor. C. W. Tayleure, G. Clinton Hall and Lizzie Hight were exceedingly good in their several roles. Support good and the performances very satisfactory and commendable.

Olympic Theatre (George W. Thompson, manager): Attraction week 3d: Leslie, Howard and Kaine's Specialty co. Fair houses. Coming attraction, Nobody's Claim.

Conley's Theatre (E. P. Hilton, manager): Fair share of patronage, giving an attractive bill. New faces, Amy Gottlob, Fred Gottlob, Del Fago.

Item.—The new act-drop at the Grand Opera House, an Oriental scene, painted by scenic artist W. P. Davis, of Chicago, is a beautiful piece of work.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Frank Mayo, in Davy Crockett, 4th, gave an admirable entertainment and pleased our people quite as well as on his previous engagement three years ago. The support was excellent. The audience was fair, but was not what it should have been. Emerson and West's Variety comb., 5th, to small house.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): Closed past week. John A. Stevens, 17th; Rag Baby, 18th; Den Thompson, 19th; Modjeska, 22d.

Items: Members of Den Thompson's Pilgrim Orchestra, who are at home here spending a two weeks' vacation, rejoin the co. at Brockton 17th.—The advance sale of seats for the Choral Union Concert is very large.

LOWELL.

Music Hall (Simons and Emery, lessees): George H. Adams' H. D. comb. did a large business 8th. The co. contains some very clever specialty people. The Hanlons 27th.

WORCESTER.

Theatre (Charles Wilkinson, manager): Sothern played Dundreary, Sam and Regular Fix, 3d and 4th, to poor houses. Tony Denier's Humpty Dumpty comb. amused a fair audience 5th. Sol Smith Russell gave Edgewood Folks to a good house, 6th. Modjeska, 20th; Boston Museum co., 21st, 22d; Denman Thompson, 26th, 27th.

Items: Palmer's Danites, who played here on the 1st, were compelled to cancel their next date, as the lady playing Billy Piper refused to appear in the part any longer. The trouble grew out of a misunderstanding regarding three dogs that have lately been introduced in the piece. The owner of the dogs, who plays first Danite, also refused to play (Billy Piper is his wife). Both parts were filled, and the co. missed only one night.—A stock company of well-known business men have organized for the purpose of building an Academy of Music. The plans are nearly completed, and the work will be under way early in the spring. The house will hardly be ready for use next season. There is strong hopes that Charles Wilkinson, the present efficient manager, will have charge of the new house. It will be wise for the co. to make this selection, as Mr. Wilkinson is a shrewd and able manager, and would carry with him his ripe experience, which would assure success from the start.

LYNN.

Music Hall (Rock and Bachert, managers): Bartholomew's Equine Paradox 3d and week, nine performances to good houses, although the receipts did not equal those of last year, when they did the largest business ever known at this house.

Manager J. F. Rock has presented to John D. Mishler, manager of the Paradox, two very handsome oil paintings. One is a scene on Ellis River, at Jackson, N. H., and the other is a mid-day landscape scene near Marlboro, Mass.—Nearly 1500 people attended the Paradox last week.—Manager Rock complains of a large number of attractions that will soon be on this circuit as wanting too large a percentage, and says that he will not play them on that account.—The Lasters' Union will hold a grand Fair at Music Hall, 20th, 21st, 22d, 24th, 25th. This is probably the last year that Fairs will be held in Lynn.—Leonard, the Oxford street variety show manager, has "skipped," leaving a lot of unpaid bills.—Music Hall will surely be remodelled before next season.—Salsbury's Troubadours, April 7.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): George H. Adams' Humpty Dumpty co., 4th, to fair business, and gave best of satisfaction. The co. would have packed the house but for a benefit testimonial at the Skating Rink. Romeo and Juliet, by the Mather co., was well attended and very satisfactorily given. Lizzie May Ulmer in '49, 13th; Boston Museum co., 18th; Haverly's Minstrels, 19th; Callender's Genuine Colored Minstrels, April 5; Louis Aldrich in My Partner, 11th; Oliver Doud Byron, 21st.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): The only entertainment last week was Haverly's Minstrels, under the management of Kit Clarke. This co. pleased a good sized audience; singing was especially good.

Item: The city government has reconsidered their vote to make the Opera House license fee $20 per night, and fixed it at $1.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Lytton Sothern in Lord Dundreary gave a very fine performance to good business 6th.

FITCHBURG.

Opera House (A. Whitney, manager): Denman Thompson, 1st. Every seat but one in the house taken. C. B. Palmer's Danites, 7th. Slim house.

MILFORD.

Music Hall (George G. Cook, manager): Whitmore and Clark's Minstrels, 6th, to a well pleased but small audience. Several pathetic allusions were made to the latter fact. They have made a failure this season, and will close shortly unless the tide turns.

Items: On alluding to the absence of Hank White, Manager White informed me that he was laid up with a lame leg.

NORTH ADAMS.

Wilson Hall (Foster E. Swift, manager): Lytton Sothern as Lord Dundreary to a fair house 7th. Miss La Feleere's Female Minstrels were booked at this house, but did not exhibit, as Manager Swift cancelled. We understand that Mr. Swift has been sued by the manager.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Margaret Mather as Juliet made her first appearance in this city 7th, under the local management of T. E. Cutter. A packed house greeted her in spite of advanced prices and a severe snow-storm. Her rendition of Juliet gave general satisfaction. Haverly's Minstrels, 20th; Joseph Murphy, in Kerry Gow, 31st.

Item: It is a curious but noteworthy fact that every good attraction this season has had a severe snow-storm to contend with, but each has played to large business.

WALTHAM.

Music Hall (T. P. Smith, manager): Neil Burgess in Vim, 3d, to a fair house. Audience well pleased.

TAUNTON.

Music Hall (A. B. White, proprietor): Sol Smith Russell, in Edgewood Folks, 7th, to a fair house. Audience delighted. The songs of Mr. Russell are rather old. Callender's Minstrels, 17th; Boston Museum co., 19th; Palmer and Daly, 24th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Neil Burgess, 4th, in Vim, played to fair business. It is a pity that Mr. Burgess persists in befouling an otherwise enjoyable impersonation by suggestively coarse actions and broad *double entendres* for the purpose of catching cheap applause. Lytton Sothern, 5th, in Dundreary, gave an exceedingly clever imitation of his late father to an undeservedly slim house. His support was very good, but I never supposed Ed Mathis capable of such poor acting as he did in the part of Asa Trenchard. He didn't even "half try." Tony Denier's two-clown pantomime, 6th, had a very fair house and presented a strong specialty programme. Kit Clarke's Minstrels, 8th, had a paying house and gave a good show. Charles Young, the Hennessy Brothers and the dog circus being notably excellent features.

Items: The fall of a piece of plastering in the dress circle at Vim did not prevent the actors from keeping right on with their business, though the audience experienced a secondary panic.—Devil's Auction, 10th; Ideal Opera co., 22d; Denman Thompson, 25th; Boston Theatre co., 27th; Baird's Minstrels, 29th; Modjeska, 31st.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Aldrich and Parsloe presented My Partner, 6th, 7th, 8th. They had good business. Esmeralda, 13th, 14th, 15th.

White's Grand Theatre (Foster and White, managers): Ten Mile Crossing was given the first half of week of 3d to fair houses. Milton Nobles played The Phoenix to large receipts the remainder of week. Charlotte Thompson, in The Son of Ice, week of 10th.

Whitney's Grand Opera House (C. J. Whitney, manager): Carrie Swain, on account of illness, was unable to fill her engagement. Thursby Concert co. 14th.

Park Theatre (James O'Neil, manager): Dalton and Dean's Specialty co. gave a fair show to good houses, week of 3d.

GRAND RAPIDS.

Powers' Opera House (Wm. H. Powers, manager): The mere announcement that a Madison Square co. was to present Young Mrs. Winthrop on the 5th was sufficient to secure a large, fashionable and highly appreciative audience. The co. is one of the strongest we have ever had here, comprising such artists as E. J. Buckley, Ada Dyas, Fannie Reeves, William Gillette and Jean Walters. Special praise is due the co. and local manager Powers for the really elegant manner in which the play was mounted. No such setting has ever been seen here before, and the liberality of the management was awarded by a round of applause at the rise of the curtain. Aldrich and Parsloe 13th; Professor Cromwell 17th.

Redmond's Grand (E. P. Thayer, manager): Milton Nobles was the attraction 4th and 5th, presenting Interviews and The Phoenix, before small but enthusiastic audiences. Mr. Nobles is surrounded by a good co. Professor Reynolds (mesmerist) 10th, one week; Frank Mayo 18th; Frederick Warde 31st.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Maggie Mitchell, in Lorle, 3d, had large house. The Silver King, 5th and 6th, to good business.

Items: Manager J. E. Seeley, of The Silver King co. B, in an interview with your correspondent, stated that this co. is his property and does not belong to Harry Miner as announced. The co. is a good one all around and gives a fine performance.—The New Opera House boom is in progress, and I believe this one will certainly be built. The stock has been taken by some of our leading capitalists to the amount of $30,000, and as soon as engagements will permit the Old Academy will be demolished and a fine building erected on its site.

FLINT.

Music Hall (Thayer and Page, managers): Professor Reynolds (the mesmerist) week of 3d, to fair business. Silver King, 10th, to a crowded house. Frederick Warde, in Richard III., 22d. F. S. Chanfrau 24th; Henrietta Chanfrau, in Parted, 25th.

PORT HURON.

City Opera House (Clay and Buckley, managers): Maggie Mitchell, in Lorle, to a good house. Aldrich and Parsloe, in My Partner, 5th, to a fair house. This co. is a fine one and always gives the best of satisfaction.

ST. LOUIS.

Holcomb's Opera House (F. C. Seymour, manager): Maggie Mitchell appeared in Fanchon and delighted a large audience. Comment other than praise is unnecessary. Fred Warde 27th.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Young Mrs. Winthrop, 4th, to small house, owing to a great social event same evening. Very good. My Partner, 14th.

MISSOURI.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): Jumbo Davis opened, 10th, for three nights and Wednesday matinee. Rose Eytinge, 13th, 14th, 15th. The New York Comic Opera co. presented The Queen's Lace Handkerchief, 6th, 7th, 8th. Very enthusiastic and demonstrative houses.

Coates' Opera House (M. H. Hudson, manager): The Kansas City Philharmonic Society, assisted by Camilla Urso, gave a concert, 10th. House will be closed rest of the week. Barry and Fay, in Muldoon's Picnic, held the boards, 6th, 7th, 8th. They were given a very generous reception.

Collinson Theatre: Opened 10th: Wallace Sisters and Reynolds, Harry Leopold, Carrie Avery and George K. Ott. Closed 9th: John L. Manning, Jennie Southern, the Jeromes and Rowen Brothers. Business very good.

Walnut Street Theatre: Arrivals 10th: Ed. Baker and Bessie Beach, Ed. and Kittie Morton. Departures 9th: Delmore and Wilson, Jessie Grant, John Bruce. Business excellent.

Kansas City Museum (A. Judah, manager): Opened 10th: George Grant, the Lynch Children, Bert Martin and McNulty's Marionettes. Closed 9th: Francis Ormond, Carrie Ackers and Rose Leslie. Business exceedingly good.

Items: Mr. Le Brun, in advance of Rose Eytinge, was in the city last week.—Lon Hale, formerly of Hale Brothers, is now a member of the Kansas City Fire Department.—Matt Green, treasurer of Patterson's New York Opera co. has been tendered the position of manager of the Leavenworth (Kansas) Opera House, but has not as yet accepted.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager): The only attraction this week was Barry and Fay, 5th, in Muldoon's Picnic. Business large. Barry and Fay were very funny and kept the audience in a continuous roar of laughter. Supporting co. good. Sam'l of Posen 17th; Kate Castleton 20th; Rose Eytinge 21st and 22d; Emma Abbott 27th.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Lawrence Barrett played three nights and matinee last week to very large business, the house being full each night. Francesca, Hamlet and Julius Cæsar were the plays. The first was best liked; the last not liked at all. Mr. Barrett has an excellent co. M. B. Curtis, 13th, 14th.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Charles B. Palmer's co., with Marie Wellesley as Billy Piper, played two nights, 4th and 5th, to fair houses. George H. Adams' famous Humpty Dumpty co. drew a good-sized house 8th. Pantomime and specialties both good.

NEW JERSEY.

NEWARK.

Park Theatre (Leonard Gray, manager): B. McAuley came 3d, 4th and 5th with The Messenger from Jarvis Section, The Jerseyman and Falstaff. The houses were light. His Falstaff was not appreciated.

Grand Opera House (Leonard Gray, manager): Sterk and Collier's Storm-Beaten held the house to good business all last week. Brooks and Dickson are on this week with Romany Rye. They will remain six nights.

Newark Opera House (Fred. Waldmann, manager): Harry G. Richmond and Frankie Lane's co. gave their comedy, Up to the Times, to fair houses all last week. This week M. B. Leavitt's All-Star Specialty co. will appear.

PATERSON.

Opera House (H. C. Stone, manager): Barney McAuley, in The Jerseyman, 7th. Very good piece, but would have pleased the audience much better if the cast had not needed so much prompting. Next night, Uncle Dan'l. Good show. Audience highly delighted.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): The Romany Rye returned 3d, and was greeted by a large house. The engagement was for four nights, and each evening brought increased receipts. The cast was not as capable as the one of last season, although none of the co. was actually bad. Walter Dennis as Jack Hearne was quite acceptable, [illegible]

Music Hall (Mrs. Charles E. Leland, manager): [illegible]

Levantine's Theatre (F. F. Levantine, manager): [illegible]

BUFFALO.

Academy of Music (Meech Brothers, managers): A Woman's Revenge [illegible] The Black Flag [illegible]

Wahle's Opera House (Emil Wahle, manager): [illegible]

The Adelphi (Joe Lang, manager): [illegible]

The Music Hall [illegible]

TROY.

Griswold Opera House (S. M. Hickey, manager): The Devil's Auction, [illegible] George C. Miln [illegible] Lottie Allen, as Ophelia, [illegible] The Romany Rye is announced for the entire week of 17th.

Rand's Opera House (Gardner Rand, manager): [illegible]

Grand Central Theatre (F. Carley, manager): [illegible] O'Neill and Frank McClane.

ROCHESTER.

Corinthian Academy of Music (Arthur Leuschner, manager): W. J. Scanlan appeared in The Irish Minstrel, 3d, 4th, 5th, to fair business. [illegible] George C. Miln and Carrie Swain will each appear three nights.

Grand Opera House (P. H. Lehnen, manager): Thorne's Black Flag [illegible] Salsbury's Troubadours, [illegible]

HOOSICK FALLS.

Wood's Opera House (E. R. Rowland, manager): The Edith Sinclair comb. has disbanded. [illegible] J. P. McEvoy [illegible]

ELMIRA.

Opera House (W. E. Bardwell, manager): Wilbur Opera co. [illegible]

Items: A. W. F. MacCollin [illegible] the D. H. I. Club, [illegible]

GLOVERSVILLE.

Memorial Hall (A. J. Kasson, proprietor): [illegible] Sol Smith Russell, [illegible] G. A. R. Post.

CANANDAIGUA.

McKechnie's Opera House (J. E. Peuckert, manager): Ida Siddons' [illegible] George C. Miln, 14th; Palmer-Ulmer co., 18th.

AUBURN.

Academy of Music (E. J. Matson, manager): Ida Siddons' [illegible]

Item: P. H. [illegible] Academy of Music, E. J. Matson, [illegible] Grand Opera House in Syracuse.

CORNING.

Opera House (Charles Barry, manager): The Bennett and Moulton Opera co., 3d, 4th, 5th, [illegible] entirely of young people from 16 to 24 years of age.

BATH.

Opera House (M. C. Purdy, manager): Baird's Mammoth Minstrels, [illegible] George C. Miln and co. appear at the Opera House, 25th, in Hamlet.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Marie Prescott, 6th; Mr. and Mrs. McKee Rankin, 8th; both to fair business. Thomas W. Keene, booked for 18th, cancelled on account of changing route.

ITHACA.

Wilgus Opera House (H. L. Wilgus, proprietor): The Wilbur Opera co. presented Iolanthe, 14th, to only a fair house. [illegible] Baird's Minstrels 6th, to good house. George C. Miln 19th.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): The Two Johns, 5th, second time this season, to good business. Good show. Callender's Minstrels, 17th.

KINGSTON.

Music Hall (DuBois and Nichols, managers): Lena and Cushman, 14th, for the benefit of Wiltwyck Hose company.

ONEIDA.

Oneida Opera House (M. Cavana, manager): Richard Foote, in Richard III., appeared 6th. [illegible] Mattie Vickers, as Jacquine, appeared Saturday evening, giving a first-class entertainment to a fair-sized audience. Miss Vickers was suffering from a severe cold, which prevented her from singing.

Item: Charles E. Cooke, in advance of Baird's Mammoth Minstrels, was registered at the [illegible] 8th, in the interests of his co., which he reports to be doing a very fine business. Baird is a great favorite here [illegible]

[CONTINUED ON EIGHTH PAGE.]

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Dawson, W. H.
DeWitt, L. O.
Davis, W. G.
Dunbar, Geo. B.
Davidson, Miss A.
Dupree, O. (2)
Duryea, Maggie
Donald, Nelly
Dugan, Wm. T.
De Bang, John G.
Dickenson, Anna E.
Donaldson, Mamie
Esler, E. Morgan
Eaton, Harry
Evans, Mrs. J. D.
Farmer, Harry. (2)
Fenwick, Emelie
Fleming, Marion
Fry Concert co.
Ferguson, Robt. V.
Fletcher, Lizzie
Foote, Richard
Farrell, Frank
Fordney, Geo.
Fowley, Miss E. R.
Forbes, Chas.
Fitzgerald, W. H.
French Spy Troupe, agt.
Girard, Lillian
Gibson, Mr.
Graves, C. L. (2)
Gray, Miss Aggie (2)
Gray, Miss Ethel
Galloway, Geo. N. (2)
Gould, Miss Florence
Gill, Wm. (2)
Gould, E. W.
Gore, Wm. F.
Gale, Mrs. M.
Gilmore's Minstrels (mgr.)
Gordon, W. A.
Goetz, Chas. B.
Gilson, Frank
Hoey, Geo.
Hopkins, Daniel B.
Hopkins, Frank
Hammerslie, Henry
Hoffman, Emma
Hill, Burton
Hudson, P. O.
Holland, Mr.
Hoge, Will H.
Hunt, Minnie
Harold, Donald
Hall, Pauline
Hunter, Fred.
Holcombe, Rachel
Hyman, C.
Henderson, Mr.
Hamblett, D.
Henley, Mrs. E.
Handel, Josef
Hall, Flora
Henderson, H. N.
Hight, Fred
Hill, S. P.
Irving, P. H.
Jessop, G. H.
Johnson, James
Kelly, W. W. (2)
Kinsley, L. (2)
Kimball, Alice
Keating, James
Kirke, J. S. (2)
Keyes, Col. D. A. (2)
Kemcott, Brim
Kappel, E.
Kidder, Chas.
King, W. G.
Kelsey, Lillian
Kanon, A. J.
Keene, Rose
Lorelle, Fred.
Lutz, Jas. A.
Little, R. A.
Leonard, Agnes.
Lawrence, Mr.
Lestrong, F. A.
Lane, Ed H. (3)
Lane, John A.
Lindauer, Dr. J.
Lingham, Josephine
La Pierre, Freddie
Lester, J. H.
Leone, H.
Laise, Mgr.
Lingwood, Sophie
Madden, Maggie
McCollough, Ed (2)
Moore, Maud
Mack, Fannie B.
Mitchell, Harry.
Murray, Herbert S.
Masters, John E.
Melville, W. T.
Malley, J. K., jr.
Moseley, Ronid, Miss
Mortimer, Ned
Malloy, Wm.
McCallum, Barney (2)
Meixsner, Etta.
Mack, J. H.
Magee, J. J.
Mouncastle, Fanny (2)
McConnell, Dean (2)
Marston, L.
Marks, Ted. D.
Mulford, W. A.
Mirron, Miss E.
McElroy, J. E.
More, Mabel
Moss, Miss L. (2)
Morris, Jas. Arnold
Miller, Ch. A.
May, Ida
Neil, Jas.
Nolan, Lizzie
Poullet, George E.
Potter, F. W.
Padden, G. E.
Post, Lilly (2)
Pharazyn, Prof.
Paulding, Fred (2)
Paul, F. W.
Pigott, Sol
Ryan, R.
Randal, Robert R.
Robinson, Geo. S.
Rosenbaum, E.
Ross, A.
Rose, Mrs. E.
Robertson, Ella
Ross, Frank
Reichman, J. L.
Rhodes, John F.
Romayne, L.
Ross, Patti
Stymon, J. L.
Santley, Mabel
Stoddard, A. E. (2)
Schewell, Rose.
Stevens, E. A. (2)
Stockton, Ella
Smith Comedy co.
Simpson, Alfred S. (2)
Seven, Fannie
Schaub, Fred
Sheel, Ethel
Sylvester, Louise
Tannehill, F. A. (4)
Temple, Miss N. (2)
Thurnet, Ed.
Tracy, Helen
Taylor, Mrs. F. W.
Taylor, H. P. (2)
Thompson, A.
Tillotson, J. K.
Tagethoff, L. E.
Tupper, S.
Temple, Rose
Van Huyck, Sara (3)
Vosberg, E. B.
Villa, Sam. R
Wilson, George
Wilton, Ellie
Wilbur, A. R.
Withers, Reuben
White, W. E.
Weber, Lizzie
Whitney, J. F.
Woodall, W. P.
Wires, Rodney S. (2)
Walton, Harry
Wilson, C. T.
Ware, Miss G.
Webster, A. C. (2)
Wilcox, F. T.
Waldro, Lizzie
Wolff, Miss G.
Widmer, Harry
Wagner, Cal (2)
Wheatcroft, Nelson
Young, Miss M.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Opera, Circus and Lent.

This is a blue theatrical week in New York. Italian opera, the circus and Lent are three tremendous odds against which our plucky managers have to contend. The opera engages the attention of the swells; the circus draws from all classes, men, women and the little ones; while Lent keeps ultra-fashionable people away from the theatre because it is not "good form" to visit places of amusement during the so-called penitential season.

Each every pursuit has its periodical "slumps" as well as "ups," and of course that of the manager is no exception to the rule.

Although Nilsson, Barnum and the stylish penitents have things very much their own way for the nonce, their reign will be short. With the end of Lent theatricals will resume their normal condition. The novelties which several managers are preparing, together with the return of Booth and Irving, will ensure a triumphant climax for the season.

Stage Pronunciation.

The current number of the *Atlantic* contains an article on Henry Irving, in the course of which the writer says; "It is a part, and an important part, of the duty of the stage to be a pronouncing dictionary of the language, to bear aloft the standard of correct and elegant speech, and to make a constant appeal to the public ear in behalf of pure and refined enunciation." There is considerable truth in the words quoted, although the writer seems to forget that the purpose of the stage to-day is primarily recreative, its educational functions being merely secondary and incidental.

A correct yet unaffected pronunciation it should be every actor's aim to acquire at the very beginning of his professional career. To the educated ear there is no sweeter music than English faultlessly spoken, while ignorant or vulgar utterance is as discordant as the jangling of a junkman's string of bells. There are several people occupying prominent positions on the local stage, whose names we could mention, who have never succeeded in subjugating the language which it is their business to employ publicly. Time and again we have heard the players in question commit blunders so dreadful that they have set one's teeth on edge. Whether carelessness, ignorance or indifference is responsible for these gross displays, we are not prepared to say, but they certainly tend to make the theatre and the profession contemptible in the minds of intelligent play-goers. People familiar with the habits, usages and conditions of polite society expect, and with excellent reason, to find the same customs observed in the mimic life of the theatre that they are accustomed to in their own circles, and the most necessary of all requisites to a social passport is a proper knowledge of speech. It is no uncommon thing, we regret to say, to hear the heroes and heroines of the modern society drama talk with an accent less suited to the drawing-room and boudoir than to the bar-room or retail store.

One reason for the prevalence of this evil is the want of judgment exercised by the directors of our theatres in the selection of stage-managers. These officials, in addition to many other duties, are invested with authority to adjudicate all questions of pronunciation, and their decisions are absolute; from them there is no appeal. As a rule, the men occupying this position are ignoramuses at bottom. Their knowledge is purely superficial, not having been acquired by study but by tradition. The consequence is that a stilted, affected and incorrect style is taught the actors, who, if they detect the errors, are unable to remedy them, since that would be challenging the little, brief authority of the stage-manager. The pronunciation that is accepted and prevalent among the more intellectual classes is the pronunciation that should be strictly conformed to by professionals. Managers should select men of liberal education, familiar with social usages, for the position of stage-manager. If men of this kind lack the necessary qualifications for the other departments of a stage-manager's work, then let managers abolish the rule which gives authority in such matters to that functionary and trust to the intelligence of the actors, who, left to act independently, are not half so likely to go astray as they are when led by an ignorant official smatterer.

A New Contributor.

THE MIRROR completed arrangements by cable with the Hon. A. Oakey Hall yesterday for a regular weekly budget of London dramatic news and gossip, the publication of which will shortly be begun. These letters will differ in many respects from the foreign correspondence with which American readers have hitherto been familiar, since they will be witty, pungent and brimful of exclusive information. They will be called "Our London Handyglass."

Mr. Hall is permanently domiciled in the British capital, and as he is already in the dramatic, literary, political, social and parliamentary swim, it will be seen that he has rare advantages for observation. The doings of actors, actresses and journalists in the centre of transatlantic intelligence will engage the services of the writer's able pen, and crisp, piquant comment upon passing events will ensure entertaining letters.

In securing the services of such a brilliant writer as Mr. Hall we feel certain that the attractiveness of THE MIRROR will be decidedly enhanced, and the fact that these articles will be the first that the eminent author, journalist, lawyer and politician has contributed to a newspaper over his own signature, implies a compliment to this journal which our readers, in and out of the profession, as well as ourselves, may well appreciate.

While the Cat's Away.

It is doubtful that Belasco's May Blossom would have had a chance of production this season had not Dr. Mallory been shipped off to England. It is this gentleman who is largely responsible for the namby-pamby style of pieces that have prevailed at the Madison Square. He is the power behind the manager's office, and he has persistently sat down upon every attempt that has been made to get a flesh-and-blood play on the stage of his theatre.

The Doctor is a good but misguided man. He is as obstinate an objector in one way as William H. Holman is in another. He has insisted so effectively upon the most ridiculous emasculation of the pieces submitted to his judgment that authors have given up writing with a view to getting their works produced at the Madison Square, leaving the field clear for people willing to cater to the goody-goody, peppermint-lozenge requirements of the Doctor.

Now that he is out of the way for a time, May Blossom, which is a real drama of the domestic type, will be done. His absence relieves him of all responsibility in the matter. Should the play make a hit, probably he may more easily be induced to drop the Sunday-school dialogue-makers and give playwrights a chance.

Personal.

BROWN.—Above is the portrait of Harry Brown, one of the cleverest of comic opera comedians. His latest success in A Trip to Africa has added vastly to his popularity in Boston.

CARTLAND.—Grace Cartland has joined Kelly's Friendly Tip company.

—D. G. Longworth was compelled to decline to take Ferguson's place as the Dude.

DICKSON.—C. S. Dickson, now with Robson and Crane, will be their leading man next season.

GUNTER.—Archie Gunter is rehearsing his company in D. A. M. every day at the Star Theatre.

RAMSAY.—Walden Ramsay will take Thomas Whiffen's place on Monday in The Alpine Roses.

REDMUND.—William Redmund appears as Wilfred Denver in The Silver King at the Boston Theatre.

MORRIS.—Clara Morris takes the road again on April 14. She remains under Frank Goodwin's management.

PUCK.—The author of the Bad Boy stories receives a percentage from the receipts of the drama of that name.

FORSYTH.—Kate Forsyth has been engaged by John A. Stevens to appear in A Woman's Sacrifice at the Park Theatre.

COLLIER.—J. W. Collier was confined to his room last week by an attack of rheumatism. He is now convalescent.

MCGEACHY.—Charles McGeachy has been appointed by Gustave and Charles Frohman general manager of all their ventures.

THOMPSON.—If his health does not mend, Denman Thompson will not travel next season. At least, he is not making dates.

PITOU.—Gus Pitou has a pretty hard time as Stetson's lieutenant. He is expected to be familiar with all of Stetson's affairs from alpha to omega.

LEWIS.—Catherine Lewis is at present residing in Philadelphia. She is prepared to accept managerial offers for a Spring engagement from April 26.

COGHLAN.—Rose Coghlan will, after all, go on the road for a short time with the Wallack company, leaving them for her trip to England. The time of the tour is twenty-five weeks, the company returning to New York in November.

REYNOLDS.—Walter Reynolds got judgment against Poole and Gilmore, last Thursday, for monies due upon an unfulfilled contract for the production of Vanity Fair.

TILLOTSON.—During Abbey's absence abroad—which is likely to be lengthy—his lieutenant, W. W. Tillotson, will have charge of his American interests.

PARKES.—George Parkes goes to England with Daly's company. This is a wise selection. There are few light comedians over there who can compare with him.

VILLA.—The Villas, Agnes Wallace and Sam B., have closed for the Lenten season and are at their country-place at Ridgewood, N. J. Their tour will reopen April 14.

REEVE.—There is no treasurer in the city who is more genial toward the public in his dealings with them than C. C. Reeve, the retund custodian of Niblo's money-box.

HOLZMEYER.—Genee Holzmeyer (Mrs. Sydney Rosenfeld) has not been in the cast of Orpheus and Eurydice for over a week. She does not go on the road with the company.

LEWIS.—Miss Lillian Lewis is highly praised by the Chicago critics for her performance of Barbara in In the Ranks. The *Inter-Ocean* thinks she ought to be playing leading rôles.

STANHOPE.—Adeline Stanhope, a well-known English actress, who supported Barry Sullivan for several seasons, and starred also in England on her own account, is in the city.

SKINNER.—Otis Skinner, for several seasons with Lawrence Barrett, joins Augustin Daly's company as leading man. He goes to Europe with the company. He is engaged for next season.

PENDAR.—Florence Revere Pendar, the talented young authoress, has fully recovered from her recent severe illness, and is busily engaged in writing stories for the magazines and papers.

BOUCICAULT.—It is whispered that the veteran is to be offered the management of a new theatre—to compete with Wallack's—which is shortly to be built. The scheme is said to be heavily back.

RHEA.—Mlle. Rhea has received an offer to go to San Francisco in May. It is probable she will accept it, as she has never been to the Pacific Slope.

SINCLAIR.—E. V. Sinclair, whose funny performance of Dwindledown, the adventurer, in Le Voyage en Suisse, is a feature of the Hanlons' show, has received high praise from the provincial critics.

FORBES.—Norman Forbes, the juvenile man of Irving's company, and younger brother of Ian Robertson, Modjeska's stage manager, had to be left behind in Toronto, as he is suffering from rheumatic fever.

CLIFFORD.—Maude Clifford, who has been under engagement to the Hanlon Brothers for the past two seasons, is, through the postponement of the production of one of their novelties, at liberty to make engagements.

OTTOLENGUI.—Helen Ottolengui is doing excellent work in The Stranglers of Paris. Although her part is not over-important, she has brought it into a prominence that has been quickly recognized by critics in the Provinces.

MEMNON.—George Riddle last Saturday read in public Henry Guy Carleton's tragedy, Memnon, which Fred. Warde contemplates producing. A copy of the play has been sent to Wilson Barrett, in London, with a view to his producing it there.

COGHLAN.—Charles Coghlan's engagement at the Union Square Theatre closes May 7. He says he will return to England by the first steamer that sails after that date. Decision in his case against John Stetson has not been given yet.

MILLIKEN.—Edwin Milliken, of the Jalma combination, died in Chicago last week. He was formerly under the management of J. M. Hill, and acted for a time in a Madison Square company. Mr. Milliken was esteemed by all who knew him as an upright young man and a conscientious actor.

FOOS.—George Foos, of the well known printing firm of Richardson and Foos, died of paralysis of the brain last Wednesday. He was very popular in the profession, and his face was familiar on the Square. Mr. Richardson, the senior of the firm, died about a year ago.

NELSON.—Frank D. Nelson, late comedian with the Holman Opera company, has recovered from his recent severe illness. He and his wife, Essie Barton, singing soubrette, are open for engagements. While with the Holman company Mr. Nelson was in high favor with audiences and the press.

HOEY.—George Hoey has sold a local sensational domestic drama to W. J. Comley, in which that gentleman will star Lizzie Harold. The piece is from the French. Mr. Comley has not only paid Mr. Hoey a round sum for his work, but has bought the American right from the French author as well. Miss Harold will assume four parts in the drama—two male and two female. The title is Lost and Found, a story of Gotham's Prisons and Palaces.

Helen Bancroft.

The first page of this MIRROR contains an excellent portrait of Helen Bancroft. This young actress will begin a starring tour shortly in East Lynne, Camille and Article 47. She has not been connected with the profession long, but her beauty and talent have brought her into prominence.

On the occasion of recent performances of Pauline, in The Lady of Lyons, at Easton and Trenton, the local critics awarded Miss Bancroft unstinted praise. The writer for the Easton *Express* said: "She has youth, beauty, grace, a rich and well-controlled voice. She has, further, a delicate conception of the character and showed a sufficient experience to control her powers within bounds." The *Free Press* of the same city said: "The splendid efforts of Miss Bancroft, her voice, appearance, style, figure and expression, gradually drew the attention of the audience to her and away from the uninteresting support, and finally created genuine enthusiasm, which culminated at the close of the third act in the actress being called before the curtain three times." The Trenton *Times* pronounced her "an emotional actress without a superior among the younger actresses of the day."

Under good management Miss Bancroft should succeed financially as well as artistically in the stellar field.

Letters to the Editor.

A CORRECTION.

PROPLE'S THEATRE,
NEW YORK, March 6, 1884.

Editor New York Mirror:

DEAR SIR:—The little burlesque of Fedora that I wrote for Leon and Cushman I called Half-Fed-Dora. The title Ill Fed Dora is not mine. Very truly,
EDWARD E. KIDDER.

SOME INFORMATION.

PARK THEATRE,
BOSTON, March 7, 1884.

Editor New York Mirror:

DEAR SIR:—The Park Theatre is still open, and Bunch of Keys; or, The Hotel is playing here this week to the capacity of the house each evening. We send this information, as your correspondent here does not seem to be aware of the fact. Yours truly,
ABBEY AND SCHOEFFEL,
FRANK W. SANGER.

THE PROGRAMME NUISANCE.

SPRINGFIELD, MO., March 6, 1884.

Editor New York Mirror:

DEAR SIR:—Your article on advertising programmes calls attention to an abuse that needs correcting. The sheets distributed in many places of amusement, where in other respects no expense is spared, are the cheapest and botchiest of printing to be found, and would be a disgrace to a country hall.

The fault does not rest entirely with the publisher of the programme, if he be an outside party, for, as a rule, the programme is the perquisite of the treasurer of the house, who places such a high valuation on this privilege that the publisher can not afford to expend a great amount on printing and then run his chances on making anything. I know of an offer to a manager of a first-class theatre of a programme which would cost over two hundred dollars per month for printing, and for which thirty per cent. of gross proceeds would be paid for the privilege of circulating in the house, being refused, and a cheap little affair accepted on account of there being more money to the manager.

ONE WHO READS BETWEEN ACTS.

MORE ABOUT CLAYBURGH'S SEASON.

DETROIT, March 4, 1884.

Editor New York Mirror:

DEAR SIR:—I notice in your issue of March 8 the article, under the head "A Fitful Season," which is in many respects a very "airy" explanation and calls for something more substantial and a little nearer the truth. My dear sir, it is not my desire to tire you with an affair probably as disgusting to you as it has proved itself to the members of the late Clayburgh Creole company; and I do not send this statement for the purpose of flaming my name before the public, but in justice to yourself and those who in future are liable to be duped by Mr. Clayburgh, a request for the publication of which I express, but leave to your good judgment.

Mr. Clayburgh came on to the company at Ann Arbor, as was his custom, for the purpose of getting the funds, leaving the acting manager with an insufficient amount to pay the bills and reach the next point. He was informed by telegraph of the fact, but answered that it was impossible for him to do anything. A number of telegrams were then sent to him, but remained unanswered, and no word was received from him by the company, who in the meantime had managed to reach Detroit, where he kept them in suspense for over two days, when at last Miss Houston received word from him that he would pay her board and for her to join him in Cleveland. In a telegram to one of the other members of the company he stated that the company was disbanded, thus leaving the members, after not having paid any salaries for several months, during which time he was doing an average fair business, without funds to even get them to their places of destination or pay their board here.

These, sir, are the plain facts, to which I could get each member of the company to testify should you doubt my word. Yours truly,
EUGENE BERTRAM,
Leading man of Creole company.

AMERICAN ACTORS FROM AN ENGLISH STANDPOINT.

MARCH 7, 1884.

Editor New York Mirror:

DEAR SIR:—A sure sign of Mr. Irving's popularity in the States is in the number of pieces now being played in which his peculiarities and mannerisms are mimicked and burlesqued. Mr. Goodwin mimics him at the Fourteenth Street Theatre; Mr. Dixey burlesques him at the Comedy Theatre. The former's Matthias, in Those Bells, is a very close piece of imitation; indeed, at times, but for a stray witticism or so, you might imagine yourself looking on at the real piece and hearing the real actor. Much the same might be said of Mr. Dixey's Shylock, only here the imitation is exaggerated to the extent that is required for a burlesque. Both actors are successful, but in different ways.

I was very anxious to see both Mr. Goodwin and Mr. Dixey in a piece of higher calibre, and I had the satisfaction of seeing the former in The Member for Slocum and the latter in Confusion. Eccentric comedies, in which the characters are wildly caricatured and the incidents involved and reinvolved to a more or less distracting extent, seem now to be the rage; but for my part I hope they are merely a passing event in the annals of the stage, and will only temporarily banish pure comedy. We, in London, have been deluged with these productions of late years, and are, to tell the truth, hoping that the public taste may soon return to a more sober style of entertainment.

Of eccentric comedies, I think both Confusion and The Member for Slocum may be taken as specimens above the average. Of the two, I am disposed to give the palm to the latter. It is built on a more solid foundation, and the dialogue is witty in itself, which cannot be said in the case of the former. The Member for Slocum is based on a thorough dramatic motive, which, though old, is yet exhibited to us with certain skilful alterations in the dressing; while I must confess that the mistakes arising from the introduction of a pug and a baby into a household seem to me to scarcely furnish sufficient superstructure with which to build three fairly long acts. The success of both pieces rests mainly on the handling of the two chief characters—Mr. Osmond Eyre and Mr. Blizzard. An inadequate actor in either of these parts would assuredly cause the withdrawal of public patronage. In London the success of Confusion was mainly secured by the excellence of the actor who represented Mr. Blizzard, and here I imagine it to be the same. Mr. Dixey has a great wealth of unctuous humor, and his rendering of the part is particularly happy. His scenes with Miss Lucretia always revive the spirits of the audience when it must be confessed there are beginning to weary a little of the constant introduction of new cross purposes. The part sits lightly upon him, and with the power of a genuine comedian he produces his effects in the easiest possible manner. There is no parade of strength, and he succeeds because he so effectually conceals his art.

Mr. Goodwin is an excellent example of that rara avis—a true light comedian. This genus seems nearly extinct nowadays; the lightness of touch and the exuberance of spirits demanded appear to be beyond the capability of the rising generation of actors. Poor Charles Mathews was our finest example, and since his death Charles Wyndham is about the only one on our side of the water who has effectually grasped his mantle. Mr. Goodwin, however, can fairly claim to be placed by his side. He rattled through his part in the jauntiest manner, never allowing the spirits of his audience to flag for a moment, and barring the incongruity to an English spectator of an English member of Parliament speaking in a strange accent—which, however, wore off after the first few sentences—there was no opportunity for even the least particle of adverse criticism. Mr. Goodwin would probably win great success in England, especially if he appeared in pieces which have the merit of being new to the English public. I hope to see him yet in some such piece, in which his gifts of skilful portraiture of character and high animal spirits may be seen to the highest advantage.

AN ENGLISH CRITIC.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

The perturbed spirit of William W. Kelly chafes under the weight of the flat contradiction to his statements made by the late dude star, W. J. Ferguson. Mr. Kelly finds an outlet for his annoyance in a telegram from New Orleans, which reached me Tuesday. "Ferguson's statements are utterly false," it says, "as my treasurer's books will prove. I will be in New York soon, to protect my rights and defend my character. No more stars and bad plays in mine." If this be W. W.'s determination, why does he stick closer than a brother unto A Friendly Tip? Surely, this Kelly-Ferguson controversy has gone far enough. The papers have printed more than enough about it, and the opponents, particularly the sanguinary Kelly, should be content to let the affair drop. Neither public nor profession have any further interest in the quarrel.

* * *

Edwin Byron, who died suddenly on Tuesday, was a clever young man. He outwitted A. M. Palmer, Tompkins and Hill and Sam Colville in several lawsuits brought to restrain him from producing copyrighted plays owned by them. It was Byron who managed to obtain the dangerous legal precedent that plays memorized were not technically plays stolen. He had considerable literary ability, gave promise at one time of being a fair actor, possessed remarkable mimetic ability and enjoyed the reputation of being one of the most persistent and unregenerate barnstormers in the business. Bohemian proclivities obscured his chances of attaining position from the beginning. He had a kind heart and an unfailing flow of good spirits, but he lacked the power of application. A life that might have produced commendable results was utterly wasted.

* * *

I'm told that Byron and Nat Goodwin were chums in boyhood. Nat doesn't admit it, but the "Boy Tragedian" drilled him patiently in the imitations of Sothern, Raymond, McCullough and the rest which form an attractive part of his entertainments to this day.

* * *

The importance of an American engagement for a foreign artist is illustrated by the fact that clever Fred Leslie has secured positions in London after each of his two stays in this country with salary attached just double what he received before.

* * *

The depth of dullness theatrically is reached this week. A Monday which ushered in no novelty save Peck's Bad Boy and Barnum's Circus was a light-waisted Monday for the Metropolis.

* * *

An anxious "Constant Reader" in Alabama wants me to tell him if there are any dramatic papers in Cincinnati. I'm sure I don't know. So-called theatrical journals are as thick as blackberries in the West. Porkopolis probably has several of them—but a busy newspaper man in a civilized community can't be expected to keep track of these fitful, feverish enterprises.

* * *

The active agent of William Stafford, Edward Witting, writes me as follows:

> In the last issue of your sprightly journal you editorially inquired for the whereabouts of a "philanthropist" who would publish a theatrical programme wherein the literary features would not be knocked into "pi" by the mighty dollar chase that an exclusive display of advertisements would indicate. Herewith please find a copy of the Philadelphia *News-Letter*, a paper published at and in the interests of the Eighth Street Opera House, during the season of '81-82. We had our editorial and printing rooms on the third floor in the rear of the gallery gods' domain. The paper found considerable favor with our audiences, and the head of the concern being a practical printer, the publishing expense was comparatively small, though I must admit that we were delayed once or twice through having "the devil" to pay. How does the *News-Letter* in your estimation fill the bill as far as a theatrical programme is concerned?

The specimen sent me is neat and newsy—certainly a vast improvement over the regulation house-bill advertising sheet. Some such publication is badly needed in New York. Inasmuch as steps to form a company for the purpose have been taken since THE MIRROR drew attention to the matter, we are likely to have it before long.

* * *

Joaquin Miller is at "The Cabin," in Washington, overlooking national political movements. The decision in Mr. Miller's case against McKee Rankin *et al* will be handed down, I am informed, next month.

* * *

Brander Matthews and his play, Margery's Lovers, have been pretty roughly handled by the English critics. One writer says: "He can neither conceive a good story nor improve a bad one by the manner of its telling. He can now and then arouse a faint laugh by a happy conversational turn; but his quips are not unfrequently old ones, whilst when he attempts Robertsonian sentiment and simile he positively descends into bathos and bosh." The actors at the Court Theatre seem to have helped Mr. Matthews to a failure, as, with the exception of Mrs. John Wood, they are said to have walked through their parts.

* * *

Of course the English newspapers, with their accustomed hard-headedness and lack of discrimination, employ the failure of Brander Matthews' piece as a conclusive argument against the claims of the American drama. Their deductions, however, are knocked into a cocked hat when it is remembered that the author of Margery's Lovers has never had a play produced in this country. The English managers who accepted and brought out his first work are solely responsible for him. He is no child of ours, and the success or failure of his first attempt at play-writing cannot be made to reflect upon us. Mr. Matthews has no connection with the American stage, unless the fact of his having contributed some exceedingly stupid essays on theatrical subjects to the *Century* can be twisted so as to imply such a connection. Bronson Howard has shown our English cousins the capability of American dramatists. That is sufficient to establish our dramatic rank. By and bye, when our playwrights have succeeded in satisfying the great demand for their products at home, they will perhaps find time to accumulate a surplus supply which can be sent over to the heathen on the little island, just across from Ireland.

* * *

The directors of the Dramatic Festival Association have given it out, or allowed it to be inferred, that Irving, Booth and McCullough will be among the stars of the forthcoming series of performances. The publication of an item to this effect in THE MIRROR has brought an emphatic denial from Mr. McCullough, who wishes it positively understood at the outset that he is to take any part in the affair. I have it on equally good authority that neither Booth nor Irving will participate, the former positively declining to play when his regular season closes, and the latter having determined to return to England on the date originally selected. The tragic department of the Festival will therefore be confined to T. W. Keene and Fred Warde, who will no doubt fill the requirements of the more or less critical Cincinnatians satisfactorily.

* * *

Having failed to make arrangements with the big tragic stars, the directors of the Festival, I understand, have finally determined to make comedy the special feature of the exhibition. To that end Robson and Crane and Nat Goodwin are being negotiated with. How the Cincinnati public is to derive unusual enjoyment or how the art dramatic is to be benefited by this programme I can't quite see. The finer points of comedy acting in such a vast barn as the Music Hall will go for nothing at all. But then Cincinnati is neither more nor less than a municipal Barnum. Quantity, humbug and ostentation are what the Porkopolitans are after. If they get these things and are satisfied, I suppose nobody else has a right to complain. The experience of the present season has shown, however, that those stars who play in the Festival ruin whatever chances they may have of playing individual engagements afterward in Cincinnati and the adjacent territory; so professionals singly as well as collectively derive not a particle of benefit by participating in the Jumbo show.

* * *

On Ash Wednesday the Lord Chamberlain, as is his custom, ordered the closing of all London places of amusement; out of town, however, the theatres were open as usual, the provincials properly enough seeing nothing more heinous in dramatic performances on that day than any other. What a ridiculous, old-fogyish municipal government it must be that permits arbitrary edicts like this to be issued by a fussy Lord Chamberlain! And what a docile community is that which submits to the dictation of such a meddlesome old busybody, anyway.

* * *

Bartley Campbell is much amused at the biographies of him which reminiscent newspaper writers from time to time give to a credulous public. They invariably allude to his struggles in the past, when one square meal a day and one boiled shirt a week were unusual luxuries, and then for the purposes of contrast draw vivid pictures of his present opulence. Bartley asserts that he has had no struggles and has had all he wanted to eat, drink and wear since he began making a living by writing for the stage. In the interests of truth and posterity this singular admission of a man who has no objection to be numbered among the self-made men of our times, but who cannot conscientiously claim that he endured privation when he first began climbing the ladder, must be sent forth. Let it be recorded!

* * *

By the way, speaking of Campbell reminds me that the editor of *Harper's Weekly*, who seldom descends from his high literary pedestal to notice theatricals, in a recent issue pays a high compliment to the long-limbed, sinewy maker of plays. "The literary and artistic success of Mr. Bartley Campbell's new play, Separation," says he, "deserves mention as an encouragement to aspiring American dramatists. In this piece, now on the boards of the Union Square Theatre, he shows himself a master of some of the finest literary and artistic resources of the leading French school, and gives pleasure to the most intelligent admirers of Sardou and Feuillet." Praise from Sir Hubert is praise indeed.

* * *

A London contemporary is authority for the statement that Irving, after fulfilling his Lyceum engagement this Summer, will return to this country for the ensuing season. The American dramatic Mecca holds forth irresistible pecuniary attractions to the professional pilgrim from over the sea. Dollars and dimes are easier got than pounds and pence, you may be sure.

* * *

Samuel Colville told me last night that he felt much annoyed at the unprofessional way in which Nat Goodwin has treated him. He did not get word of Goodwin's inability to play Monday night until six o'clock—too late to makeshift with something else—so there was nothing left but to shut up the house. Mr. Colville ascribes the wretched business Goodwin has done at the Fourteenth Street to his having played a few weeks ago at the Grand Opera House, where popular prices prevail. After that he had no chance of doing anything at a $1.50 establishment. For my part, I think that the failure of Warranted at the beginning of the present engagement had as much to do with the small receipts as anything else.

May Blossom.

Charles Frohman said yesterday: "You must not think because we are devoting so much time and trouble in rehearsing May Blossom that the Alpine Roses will be withdrawn immediately. It is likely, according to present indications, to run for a long time. When May Blossom is produced I think it will make a big hit, as it is just the kind of piece for a Madison Square audience. A large number of children will be engaged in it, and it would be an excellent summer piece. Little Tommy Russell will accomplish quite a feat for a child actor, as he will appear in the new Union Square piece on each evening as well as in May Blossom."

Saint Maur and Stetson.

On the first of the month Harry St. Maur resigned his engagement with Mr. Stetson. On the 3d, Counsellor Dittenhoefer, on behalf of Mr. Stetson, declined to accept the resignation and threatened to enjoin Mr. St. Maur if he ventured to go elsewhere. The actor then agreed to fulfil his contract, and Lewis Morrison, who was not contemplating the possibilities of having to enact Mortimer Mumpleford in Philadelphia at short notice, was enabled to return to the tranquil perusal of Love-Letters in Brooklyn.

Mr. St. Maur, in talking of the matter, said: "I am probably the worst remunerated artist in Mr. Stetson's employment. Still, I have gained immensely in reputation since playing in Confusion, and Mr. Stetson gave me the chance in spite of the strongest opposition of his friends. I did not want to take advantage of a quibble and act meanly toward a man who had proved himself my friend. If I am poorly paid now, matters will doubtless improve in the future. Do I think Mr. Stetson treats his artists well? I have told you how he treats me. Therefore I will mind my own business and not deliver myself of an opinion on what does'nt concern me."

Harry Dixey's Opportunity.

This popular young comedian is to have the opportunity of his life almost immediately. William Gill has finished and was to read last Sunday to Mr. Stetson a burlesque which is shaped on new and very original lines, in part suggested by Dixey himself, and which will probably be produced at the Fifth Avenue Theatre—if the worthy but somewhat erratic manager doesn't change his mind in the interim—in a month or six weeks' time. It is written in prose, and some very novel effects are produced. One we may, without being indiscreet, refer to. There is an old gentleman who does little else beside curse his daughter and turn her out of doors. Being questioned as to the reason of his fulminating asperity, he replies that he lives in hopes of one day playing Dunstan Kirke in Hazel Kirke combination No. 127,535.

The in-sight-of-the-audience changes of scenes which were the principal attraction of In the Ranks are to be rivalled, and Alfred Thompson has been invited to send in an estimate for dressing and mounting the piece. Burlesque is Dixey's forte.

Effie Ellsler's Damages.

When the Brooks and Dickson combination which performed Archie Gunter's play, Courage, with Effie Ellsler as star, disbanded, Miss Ellsler retained the services of Marshall P. Stafford, the lawyer who secured the large verdict for Marie Prescott against the American News Company, and brought suit for breach of the three years' contract and served a complaint on Brooks and Dickson, laying the damages to Miss Ellsler at sixty-one thousand dollars. This included eighteen hundred dollars for costumes used in Miss Ellsler's repertoire.

Messrs. Howe and Hummel, on behalf of Brooks and Dickson, refused to interpose an answer for their clients until Miss Ellsler furnished them a bill of items setting out with particularity the manner in which she suffered the loss of the large amount of money for which the action was brought.

On this theory Howe and Hummel applied to the Supreme Court for an order compelling Miss Ellsler to furnish them with these particulars. This motion came up before Judge Truax on Tuesday, it being claimed by Miss Ellsler's attorney that she would be unable to furnish the particulars demanded, and that if such an order was made it would result in a serious injustice to Miss Ellsler, and thus defeat her claim.

The Court, however, granted Howe and Hummel's motion, with costs, deciding that Miss Ellsler must furnish a bill of particulars which constituted the damages that she contends she suffered by reason of the breach of the contract, and a further bill of items for her costumes.

As this puts the lady to a peculiarly difficult task, it is likely to be some time before the real issues of the case can be tried.

Minnie Maddern's Season.

Minnie Maddern closed her season at Williamsburg on Saturday night. Manager White says he may undertake a short Spring season after Lent. He did not care to keep on the road during Lenten dullness. Miss Maddern is resting at her home in Brooklyn after the fatigues of eight months' travel. It is noticeable that she has grown taller in the past year or so, and developed a more womanly appearance.

"I'm very glad to reach a resting-place," said Miss Maddern to a MIRROR man, "having been on the road since the middle of August. I shall very probably open my next season in New York City in November. It was here I made my first success—in fact, I received more encouragement than I deserved. I then resolved not to appear here again until I had made a provincial reputation. I hope to please the critics in two new plays. I have had two years of training and hard study since my metropolitan debut."

Manager White wishes to correct a false report, current on the Square, that the salaries of his company are in arrears. He says he holds the receipt of each individual member for salary in full up to Saturday night. Further, he frankly admitted that the season had only cleared expenses, and said he had closed at the last date made.

The "Boy Tragedian" Dead.

Edwin Byron, familiarly known as the "Boy Tragedian," died on Tuesday of pneumonia, at the house of J. G. Mackie, 341 East Fifteenth street. His real name was Nathaniel Page, and he came of an old and highly respected family of Lynn, Mass. His age was about twenty-seven, though his youthful appearance scarcely indicated it. His brother, Cyrus W. Page, of the Boston Museum, arrived in town on Tuesday night, and after a funeral ceremony at the temporary resting-place, the body was removed last night to the parental home.

Byron had been well educated, and his early years were devoted to the study of chemistry. Some of his chemical inventions were patented and made more or less money. Several years of his boyhood were spent as a companion of Nat C. Goodwin, the two being about the same age. His natural bent for bohemianism led him to seek New York, where he soon formed an extensive professional acquaintance and became a favorite.

Occasionally he appeared at one of the minor theatres, playing a starring engagement; but he never adopted the stage permanently, devoting most of his time to the writing, adapting and memorizing of plays for other people. He was prominent in the litigation concerning The World and Mankind, in which he showed Samuel Colville that he did not own the former nor control the latter. Before his death he was engaged in writing a play for Minnie Maddern, and had an appointment to read a melodrama to Stevenson and Curtis, of the Third Avenue Theatre.

Byron's aged father and mother still reside in Lynn. Considering the talents which the young man undoubtedly possessed, he may not be said to have used them to the best advantage, having become thoroughly imbued with the careless, easy-going spirit which mars the progress of many able and clever people related variously to the dramatic and literary professions.

Fred Leslie's Departure.

Hearing that comic opera in America was about to lose one of its best comedians by the return to England of Fred Leslie, a MIRROR reporter called upon him at his residence. Replying to the reporter's query as to the date of his departure, Mr. Leslie said:

"I will go back to London immediately on the termination of my contract with Manager McCaull. The exact date I am unable to give you."

"Are you dissatisfied with the results of your present visit to America?"

"Far from it. The reception I have met with and the work I have done are most pleasing. The public have encouraged me and I have not received a single adverse notice from the press. There are other reasons for my leaving, but of these I do not care to speak. A contract admits of many readings. I am anxious to see my family in England."

"Is there any probability of your returning?"

"I may return next season, but at present I do not think it likely. If I remain in England all next season I will certainly return the following and reside in America for four or five years. My opinion of the country is that it will be more advantageous to me in a professional way, as well as agreeable to me in a social sense. I return to London to play General Ollendorf in The Beggar Student, the part I created here. It is about to be produced on a grand scale at the Alhambra. I was two years at the same house as comedian. It is a notable fact that my two visits to America have in each instance caused my salary to be doubled on my return to England."

Troubles of a Star.

The season of Katherine Rogers in St John, N. B., closed on Wednesday of last week, and the star and the members of her company, with one exception, have returned to this city. Frank Oakes Rose remained behind, having begun suit against Miss Rogers' manager for money alleged to be due him.

Miss Rogers called at THE MIRROR office Monday, and made a statement of her case which differs substantially from the account sent to the daily papers by the Associated Press. That report, she says, was inspired by the local manager at St. John, who is connected with journalism, and she adds that it entirely misrepresented matters.

"I have acquired a substantial reputation," said the lady to a MIRROR writer, "by unswervingly fulfilling my obligations. When I have been unsuccessful in one of my tours my company always receive their salaries in full. I never leave a debt unpaid. This is true of my last engagement, although the publications in question put another aspect on the matter. To counteract the false impression they convey I want the truth known.

"Some time ago my manager, E. J. Parker, made a contract with P. A. Melville to play a week in St. John. The arrangement was that we were to receive a certain guarantee for the seven performances, an even proportion to be paid after each representation. Mr. Parker and I both supposed Melville to be the manager of the theatre. When we reached St. John we found that he simply rented the house from the regular manager. He is a reporter on a local newspaper and merely dabbles in theatricals as a speculation.

"On the first night there was a good house—more than sufficient to meet the guarantee—and we received our share as agreed upon. Tuesday night the weather was most inclement, and the house was bad. Melville gave a cheque sufficient to cover the amount guaranteed. When this was presented for payment at the bank next morning, Mr. Parker was told it was not good—there were no funds there to the drawer's credit. The sale for the next performance was not large and Melville said he would be unable to carry out our arrangement—that he had no money to make good the guarantee. I did not choose to stand the loss for the rest of the week, particularly as the agreement placed all responsibility in Melville's hands; so I decided it was best to close the engagement at once and return to New York."

"But the detention of Mr. Parker, your manager?"

"That was a most unwarrantable act on the part of Mr. Rose. He went to New Brunswick to play in my company and incidentally to dispose of a telephone grant. The telephone business took up so much of his time that he quite ignored the necessity of studying his parts, and he was grossly and inexcusably imperfect at all the performances previous to playing in St. John. Just as we were leaving for this city Mr. Parker was arrested on a *capias* issued at the instance of Mr. Rose, for salary alleged to be owing him. Mr. Parker gave bail and remained over to try the case. Not owing his opponent one cent he proposed to carry the matter to an issue.

"Mr. Rose was under a three weeks' engagement. On the Saturday preceding the St. John date he was paid off, so that he could claim only three days' salary, even if he had fulfilled his contract. Had he come to New York with the company he would have received his pay in full for the whole term of his engagement. By not doing so he has broken his contract and forfeited his claim. Mr. Parker has paid all bills. He bought the tickets to New York, including one for Mr. Rose. That showed willingness to treat him fairly and meet obligations."

Members of the company corroborate Miss Rogers' statements, adding that salaries have been paid and that relations between the star and themselves are friendly.

Advices from St. John give Mr. Rose's side of the trouble. He says that he did not think Mr. Parker intended to act squarely with him, and consequently obtained the capias for the amount of salary due him, $90. Had Mr. Parker guaranteed him his passage to New York he would not have caused the arrest, but as Mr. Parker had only purchased the company's tickets to Boston, he was doubtful of the arrangement and wanted to make sure of the bill. He was willing to forego all claim to the rest of the salary, but this Mr. Parker would not listen to, and all he would do was to offer the ticket that had been purchased. Under the circumstances Mr. Rose claims he had no other alternative than to detain Mr. Parker.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible] are that he will have the largest house of the season.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Local [illegible] 4th, to light house. The acrobatic performance of Messrs. Lynch and Moran and the Bartons [illegible], all of whom have engaged for the tenting season, were very fine. They play again 23d.

Item: Charles Skinner, late proprietor (?) of the "Goose," has caught the managerial fever and will soon put a co. on the road in East Lynne and Ten Nights in a Barroom.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Ida Siddons' Female Burlesque co., 5th; Romany Rye, 7th, 8th, to good business. Devil's Auction, 14th, 15th; McKee Rankin, 18th; Lytton Sothern, 20th; Sol Smith Russell, 22d.

NORTH CAROLINA.

WILMINGTON.

Opera House (George R. Dwyer, manager): Shook and Collier's No. 1 Lights o' London co. played here 6th, 7th and matinee to moderate business. The co. in the average is good. Scenery and calcium effects were the best ever seen on our stage. Sam Hemple and Mrs. Sands deserve special mention. Rhea, in Adrienne, 24th; Young Mrs. Winthrop, 27th.

OHIO.

DAYTON.

Music Hall (Larry H. Reist, manager): Rehan's comb. presented 7-20-8, 3d, to good business. Georgine Flagg made a very pretty Flos. The Professor Gascoigne of Ernest Bartram was quite natural and kept the audience in the best of humor. The rest of the co. was fair. Herne's Hearts of Oak 6th, to fair business. One of the many features was the meal in act third. It was the best set table that I have seen on Hall stage for years. William Stafford makes his first appearance before a Dayton audience to-night (8th) as Hamlet.

Items: Fanny Davenport will appear here in Fedora, 29th, and if my predictions are worth anything, will be greeted by one of the largest audiences of the season.—[illegible]'s new theatre will be known in the future as Wellman's Opera House, James Collins, manager. The work is being rapidly pushed. D. B. Hughes, scenic artist, is busily engaged on twelve sets of scenery. The Hall is in the hands of the painters, carpenters and decorators.—Manager Collins was here this week, but left immediately for the East to make arrangements for the opening date, May 1.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): After a theatrical fast of ten days, Siberia opened for one week 3d, to a good house. Business continued good the entire week. The piece is a strong one, full of startling incidents and situations, which keep the audience in the height of excitement from beginning to end. The stage settings were excellent, especially the mining scene in fifth act. The co. is a fine one, each member doing his work in a straightforward earnest manner. The supernumeraries were the best trained I have ever seen on this stage. Before leaving off I must say a word for J. A. Merrill, the gentlemanly and efficient treasurer of the co. He is one of the most pleasant and agreeable gentlemen it has been my good fortune to meet, and I wish to thank him for favors extended.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Flockton's Flying Dutchman had light houses 3d and 4th. On account of sickness, Mr. Flockton was unable to appear the second evening, and his part was taken by Edmonds. The Orpheus Club had a good house 6th, and gave one of the best concerts of their series. They were assisted by Misses Lathrop, Comstock, Marple, Gemunder, and Messrs. Schneider and Hess, of Cincinnati, A. Gemunder and Professor J. T. Bayer. Herne's Hearts of Oak had fair houses afternoon and evening, 8th. This week Siberia, fortnight, opening 10th.

Grand Opera House (Joseph Miller, manager): Harry Wood's Power of Money drew good houses Thursday and Friday, but took a big drop Saturday. The co. is the same as on the former visit, with the exception of Charles Drew, who is a big improvement on Vincent as Jolland. G. A. R. entertainments, assisted by local talent and the Zanesville Broom Brigade, 12th and 13th. Bright Lights, 14th and 15th.

Items: Joe Miller has gone to Bloomington, Ill., to visit friends.—Long George Nichols is home for a rest.—Barlow, Wilson and co. gave the best minstrel show of the season at the Grand 3d. The house was crowded and money turned away.—Mr. Miller will probably renew his lease on the Grand for four years.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Charlotte Thompson played Jane Eyre, 3d, to a fair audience. She was very much appreciated, and with her splendid support gave entire satisfaction. The size of the house would have been larger had she played 1st, as at first announced. Silver King comes 17th, 18th. This will be a strong attraction and large receipts are anticipated.

AKRON.

Academy of Music (W. G. Robinson, manager): Power of Money played a very satisfactory return engagement 4th. Gabriel Conroy was presented by the Rankins to a fair house 6th. The supporting co. is a fine one. Frederick Bryton made a great hit as Jack Hamlin. I understand the play is undergoing some changes. It can stand them. The Flying Dutchman held the boards 7th and 8th, playing to fair houses only. Flockton was unable to appear; his place was filled by Leslie Edmonds. Aside from the scenery, the production was devoid of interest. Salsbury's Troubadours, 17th; William Stafford, 20th.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): A good audience attended The Silver King 6th. It was pronounced one of the best entertainments Urbana has had. F. C. Bangs' portrayal of the Silver King was very effective.

Items: F. C. Bangs has quite recovered his health, and for the past three weeks has been playing with marked success.—James Vincent, stage manager, has been ill for several days.—Some weeks ago The Mirror noted that Mr. Bennett had visited Minneapolis. He was so pleased that he has decided to reside there. To dispose of his Opera House he has decided upon the following: He will give a series of fourteen entertainments. Each purchaser of a course ticket at $10.50 will receive fourteen coupons, and each purchaser seventy-five cent reserved seat will receive one coupon. At the end of the series the coupons will be thrown into one common lot, and the holder of successful set of fourteen coupons will be deeded the Opera House; or should the holder of the successful coupon only have one coupon, he would receive one-fourteenth interest of the house. The Opera House cost Mr. Bennett $20,000.

HAMILTON.

Globe Opera House (Cornell and Myers, managers): Silver King played to a fair and respectable audience 3d. It was one of the finest dramas ever brought to this city, and the local management deserves credit. F. C. Bangs, Helen Blythe, May Days and J. F. Brein were brought before the curtain at the end of each act.

LANCASTER.

City Hall: Banker's Daughter attracted a large audience 5th. The scenery carried is a special feature.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Forty Blackbirds appeared for the benefit of the city poor 4th, 5th. It was certainly good and far surpassed expectation, being home talent. By unanimous request the performance was repeated 6th. The net proceeds were about $300. Hearts of Oak, by J. A. Herne's co., to a good house, considering the inclemency of the weather 5th. Dupree and Benedict's Minstrels 7th, to a pretty good house. The show was right good.

Black's Opera House (George H. Coles, manager): The Silver King was played to a good house 7th.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Lights o' London, 3d, 4th and 5th, had good houses on two nights, but last night was only medium. This was the Western co., and most of the people looked decidedly tired when they reached here, although the run from Cincinnati is not regarded as more than ordinarily tiresome. As usual, the Jarvis Family's business was unsatisfactory, because there was entirely too much of it. Plays that keep people out of bed until midnight need, in my opinion, a vigorous pruning. The majority of the theatre in provincial towns comes from the working classes, and they cannot afford to be incapacitated for labor the following day. The co. was a [illegible] one, but of course J. A. Stowell, as Seth [illegible] substitute for Dominick Murray, while [illegible] Hickman was no good at all. It won't [illegible] low comedy parts to weak [illegible] large part of every audience regard these as [illegible] of all. As Mrs. Jarvis, Marion [illegible] the most capable woman we have had, and [illegible] interpretation of the character. [illegible] 13th.

[illegible] advance agent of the Madison [illegible] is in the city.—Mr. Vinton bought a pair of [illegible] from Tom Wells, one of our bill-[illegible] stage manager at the Opera [illegible] gold badge cheap [illegible], the new treasurer, is [illegible] and is, I [illegible].—A new local [illegible] in the shape of another dra-[illegible] one of our citizens [illegible] during the coming sea-[illegible] kindly volunteers [illegible] performances to be given by the Gymnasium Club.—Our orchestra is stirred up over an attack on one of its members made by a correspondent of one of the daily papers.—Messrs. Sells and Winter are in town to see the boys here who belong to that big show.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): The Power of Money played to fair business and gave good satisfaction 4th. Flockton and Edmonds' Flying Dutchman drew fair audiences, 5th, 6th. The ladies of the co. are good.

IRONTON.

Masonic Opera House (Ellsberry and Moore, managers): The Lights o' London (Southern) has been booked for 20th, 21st and 22d. They will do a great business, being the first presentation of the piece in our city. The co. come direct from Richmond, Va., and go hence to Frankfort, Ky. The effects of the recent floods in our section has all disappeared. Business is booming. Every rolling-mill, furnace, factory and foundry is running to full capacity, paying out over $25,000 a week.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): Power of Money co., 5th, to best house of the season. Alice Oates, 15th; Lights o' London, 19th, 20th.

Kirk Opera House (John R. Bum, manager): Prof. Schomer, mesmerist, all week to light business.

Items: Harry M. Green and H. Greely Boynton have signed with the Cody-Bogardus Wild West for the coming season.

CANTON.

Opera House (Louis Schafer, proprietor): Mr. and Mrs. McKee Rankin, 4th, in Gabriel Conroy, to very fair business. Gus Hartz, the magician, to fair business. Saturday matinee very good. Lights o' London (Eastern), 14th and 15th.

BUCYRUS.

Rowe's Hall (Robert E. Deal, manager): Nick Roberts' Humpty Dumpty, 7th, to a fair audience. Howorths' Hibernica, 8th, to a very good house, and gave a very fine performance.

GREENVILLE.

Opera House (R. S. Frizell, manager): Rehan's 7-20-8 co., 5th, played to a tolerably well-filled house. The play gave general satisfaction, while the people of the co. were voted very good.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Brooks and Dickson's Romany Rye co., No. 1, did a very good business last week. The co. remains the same as when here earlier in the season. The scenery and mountings were, as formerly, grand, and everything passed off in a satisfactory manner. T. W. Keene, 10th; Gus Williams 17th.

Library Hall (Fred. A. Parke, manager): The Planter's Wife comb. closed a fair week's business, 8th. The week opened auspiciously, but business slackened off toward the last, and the average was but fair. Emily Rigl was especially fine. Whiting's Spring Festivals, 11, 12, 13 and 14; Rice's Surprise Party, 17th.

Academy (H. W. Williams, manager): Evans, Bryant and Hoey's Meteor comb. last week, to large business. This is one of the finest variety combs. travelling. The performance was excellent throughout. Ferguson and Mack's Specialty Congress and Lillie Hall's Burlesque co. 10th; Baylies and Kennedy Bros., 17th.

Museum (P. Harris, manager): This house was reopened 3d, under the present management, as a mammoth museum, and standing room was at a premium during the entire week. The performance was very attractive throughout. The house is handsomely refitted and furnished throughout.

People's Theatre (France and Lundell, managers): Rightmire's Two Wonders drew very fair houses during the past week, and the prospects are fair for the house continuing business. Whitney and Lang's Magnets, in conjunction with McCarthy and Munroe's Muldoon Picnic co., 10th.

Sixth Street Museum (H. Myers and Co., managers): This house (late Harris' Museum) will be reopened Monday, April 14, under the management of H. Myers and Co. George W. Brown, the gymnast, is retained as business manager. A strictly museum entertainment is to be given.

Items: The Fifth Avenue Market Hall has been secured by the Musical Union for their May Festivals. Theodore Thomas and his entire orchestra will appear, in conjunction with Nilsson, Materna, Winkelmann, Scaria, Juch, Winant, Toedt and Remmertz. Carl Retter will be the conductor.—The artists of note that will appear at Whiting's Musical Festivals, at Library Hall, 11th, 12th, 13th and 14th, are Valleria, Scalchi, Campanini, Del Puente and Remenyi.—Manager Ellsler has gone to Cleveland.—The Elks' benefit will take place at the Opera House on the afternoon of April 8. Emma Abbott Opera co., Annie Pixley, the American Four comb. and Harris' Museum co. will be the attractions.—Ferguson and Mack, variety performers, will sail for England in June next.—The Evans, Bryant and Hoey comb. will play a ten weeks' engagement in San Francisco before the close of the present season.—R. W. Hayden, present manager for T. W. Keene, will manage the Royal Japanese Troupe to be connected with the Barnum show.—General A. L. Pearson, of this city, has written a five-act drama entitled Carris Court, and he has submitted the same to Charlotte Thompson, whom he hopes to have produce it next season.—Lillian Spencer contributed to the *Sunday Dispatch* (9th) a very pleasing poem, entitled "Love and Fame." It drew considerable attention.—Harry Ellsler has been "going" (?) for your correspondent in a roundabout manner. If there's any wrong, Harry, please come directly to me for an explanation.—Harry Rogers, with the Evans, Bryant and Hoey comb., and who imitates the English song-and-dance man, is a clever performer, and a great acquisition to the band.—C. B. Griste, manager of Rice's Surprise Party, is in town.—The Maniac will be given at a minor hall, 17th, by Long's Dramatic co.

YORK.

York Opera House (Adams and Dale, managers): Mr. and Mrs. Florence played The Mighty Dollar here for the first time, 6th, to a good house. The audience was delighted by a large majority. A crowded house was only prevented by a number of local entertainments same night. The gallery boys will have an opportunity of making a noise, 10th, when The Bandit King appears. Maude Granger the 18th.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): The Bandit King comb., 5th, to light business. Those in attendance were well pleased with the excellent manner in which the co. presented this play. Baker and Farron, in Chris and Lena, drew a fair house 8th. This was the first appearance in our city of these two comedians, and they left a very favorable impression. The supporting co., with but one or two exceptions, was below the average. Queen's Lace Handkerchief, second appearance this season, 14th; Oliver Doud Byron 18th; George Adams 20th.

WARREN.

Library Hall: Patterson's New York Opera co., 6th, to $750 house. One of the largest audiences and best appreciated entertainments this season. Chorus called three times at second drop.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Mr. and Mrs. Florence in Facts, 3d, to large audiences. Mr. Florence, as Pinto Perkins, is capital, but is poorly supported. Pat Rooney's Star comb., 8th, to a packed house above the first floor.

CORRY.

Opera House (O. E. Gleason, manager): Patterson's Opera co., in The Queen's Lace Handkerchief, played to a large and select audience 5th. Charles A. Gardner, as Karl, will draw a good house 13th.

ERIE.

Park Opera House (William J. Sell, manager): The Queen's Lace Handkerchief, 4th, to a good business. Mr and Mrs. McKee Rankin, to a thin but appreciative audience, 7th. Marie Prescott, 8th, to average business. The eleventh anniversary of the opening of this house will be celebrated 17th. Mestayer and Barton's Comedy co., with Wanted, a Partner, will occupy the stage. The house will be decorated and souvenirs will be given to the ladies.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Pat Rooney, 4th, to medium business. Queen's Lace Handkerchief 18th.

HARRISBURG.

Opera House (H. J. Steele, manager): Ideal Rip Van Winkle co., 3d, to a small audience. The Florences, in Facts, 5th, to a fairly filled house. Bad weather prevented a crowded house. Performance very satisfactory. Baker and Farron to another small audience, presenting their new play, Government House, 6th. Power of Money 17th.

PITTSTON.

Music Hall (W. S. Evans, manager): Pat Rooney comb. 7th, gave an amusing show to a good house. Pat was called before the curtain several times.

LOCKHAVEN.

Opera House (A. N. Farnsworth, proprietor): The Fry Family gave a concert for the benefit of the Grand Army Post, 5th, to a pleased audience. Patterson's Queen's Lace Handkerchief, 8th, had a good house. The parts were all well taken and the singing was fine. Madaline Lucette, as Donna Irene, the Queen's confidant, appeared to be the favorite, receiving many encores. Wanted—A Partner, 14th; Pat Rooney, 20th.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Fred. Warde, in Richard III., Feb. 29, to a fair house. Performance first-class. Bandit King, 4th, to a poor house. Queen's Lace Handkerchief, 17th; Mattie Vickers, 20th; Her Atonement, 22d.

TITUSVILLE.

Academy of Music (R. W. Barndall, manager): Alice Oates' Comic Opera co. in The Field of the Cloth of Gold, 5th, to a good house. Miss Oates is a good actress and captivated the audience by her fine singing.

ALTOONA.

Opera House (Marriott and Krieder, managers): Gus Williams, in One of the Finest, 4th, played to poor business, but gave an excellent performance.

NEWCASTLE.

Opera House (R. M. Allen, manager): Alice Oates, in The Field of the Cloth of Gold, had a moderate house 1st, and gave a fair entertainment. A $500 house greeted Gus Williams in One of the Finest, 7th. The star created much laughter as the "copper," and of the support De Loss King caught on as the song-and-dance "dude." John Dillon, in States Attorney, 14th; Charles Gardner in Karl, 19th; Maggie Mitchell, 21st; Thomas W. Keene, 28th.

Items: Tom R. Beatty, of this city, has joined Leavitt's Giganteans.—George W. June, advance of Gus Williams, was in town this week.

UNIONTOWN.

Opera House (Thompson and Fink, managers): Gus Williams, in One of the Finest, 6th, to a fair-sized audience, which he apparently pleased, if applause and laughter are any indication. Mr. Williams is a very good Dutch comedian, and responded once or twice to hearty applause with a good song and recitation. George A. Bady, as Hugh Hickman, and Isabel Waldron as Ruth Hickman, are deserving of special mention.

JOHNSTOWN.

Union Hall: Lights o' London, 5th and 6th, to a crowded house the first night, and to fair business second. Julian Mitchell, as Seth Preene, carried off the honors. His scene with his daughter was heartily applauded. Banker's Daughter 14th; Flying Dutchman 15th; Charley Gardner 19th; Adams' Humpty Dumpty, 24th; Robert McWade 27th.

Item: The agent of Nobody's Claim was in town last week, having booked here for the New Opera House, but was chagrined to find no such building, and finally arranged with the managers of Union Hall.

READING.

Grand Opera House (George M. Miller, manager): Deuce of Hearts, 4th and 5th, to fair house. The performance was very laughable. Baker and Farron, 7th, as Chris and Lena, were greeted by a fair audience. Performance good. Jesse James, the Bandit King, 8th, to good house. Ward's Philadelphia Dramatic co. in Three Years in a Man Trap, 12th, 13th.

Academy of Music (John D. Mishler, manager): Frederick Warde co. in Virginius, 7th; matinee 8th, Ingomar; evening, Richard III.—to good business. New York Opera co. 19th; Neil Burgess in Vim, 22d.

Item: Owing to a misunderstanding in Frederick Warde's co., the star and Miss Anna Boyle retired from the co. and left for New York.

CONNELLSVILLE.

Newmyer's Opera House (C. W. Porter, manager): Gus Williams, in One of the Finest, to a large and appreciative audience. Shook and Collier's Lights o' London, 7th and 8th, to poor business on account of very bad weather. Charles A. Gardner in Karl, 17th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): Closed until 14th, when Henry Irving appears in Louis XI. and The Bells at Saturday matinee. During week of 3d Collier's (Central) Lights o' London co. to moderately good business. The co. is fair, but not equal to last season.

Providence Opera House (George Hackett, manager): John T. Raymond, in For Congress, 13th, 14th, 15th. During the past week Denman Thompson and his excellent co. have been doing a fair business.

Theatre Comique (Hopkins and Morrow, managers): Arrivals 10th and week, Kelly and Ryan, Richmond and Glenroy, Retlaw and Alton, Fitty Woodson, Wade and Mack and Farland Brothers. Departures, 8th: Sam Devere, Magee and Allen, Petrie and Fish, John W. Ransone, Ella Bordeaux, The Ryans and Louise Clement.

Drew's Dime Museum: Attractions for 10th and week: Nala Damajante, The Hindoo Snake Charmer, St. Felix Sisters, Fannie Burnette, Little Lulu, Sydney Walters, Crysonti, Arabian Juggler. Of last week's attractions Malvina Renner, Che Mah and Gordon's Dog Circus remain. Mrs. General Tom Thumb and co. and Major Newell are booked for 17th.

Items: Theatre Comique was burned Sunday morning about half past nine o'clock.—E. F. Gillett, agent for Henry Irving, made a friendly call on your correspondent this past week and we wish to thank him for courtesies extended.—In conversation with Denman Thompson he remarked that, unless his health was better, he should not travel next season. At present he has made no dates.—Emily J. Rich made her debut at the Arion Club concert last Friday evening and was a pronounced success.—The Lucien Family in concert, assisted by Master Frank Evans, at the Providence, Sunday evening.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): There is no theatrical attraction until 22d, when Palmer and Daly's Vacation co. come. Edwin Booth and daughter have been spending a few days at his cottage on Indian avenue.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (Jno. M. Barron, manager): Lights o' London, 3d, 4th, 5th, to good business. Attendance was good. Charles Wyndham, 13th, for one night. Daly's 7-20-8 co., 14th, 15th. Rhea played 10th, 11th and 12th to good business.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks manager): E. B. Browne's Consolidated Empire Minstrels appeared for three nights, opening 3d, to fair houses. Poor show. Lizzie Evans, 13th, 14th, 15th.

KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): Guinness and Abbey's comb., in East and West Lynne, 5th and 6th. Poor show to light business. Remenyi Concert co., 7th and 8th. Meritorious performance to good houses despite the rain, which has been falling for the last week. Josephine Reiley is booked for 22d and 23d.

Item: Remenyi cancelled his Athens date and rested from 4th until 7th. He spent the time in this city, and was most kindly received by the Mozart Musical Club, who did everything in their power to make his stay pleasant.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Lizzie Evans, in Dewdrop, 3d, to a medium house. Miss Evans is one of the cutest little actresses that has ever visited our city and deserved a better house. She is well supported by a select co., the most deserving of mention being H. W. Herman and W. T. Sheenan.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Lizzie Evans, in Fogg's Ferry, 4th, and Dewdrop, 5th, was the only attraction this week. Very fair houses. She added to the very favorable impression made here earlier this season. James O'Neill, in Monte Cristo, 13th, 14th.

TEXAS.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): On the 2d a large and curious audience gathered at the house to witness the entertainment given by the medium, Annie Eva Fay. It was certainly a remarkable performance. If it was, as many suppose it, a legerdemain show, she is wonderfully clever. A Friendly Tip was presented to a fair house, 3d. It would hardly be fair to criticise them. In the first place, Harry Warren, who rendered the part of Sir Chauncey, was new to the part, it being his third performance; but he did excellent work. The same can be said of Jennie Fisher. Owing to a railroad accident the co. did not reach the city until 8 o'clock. Went direct to the opera house and on to the stage. The curtain was raised at the close of the third act amid tumultuous applause. Professor Pharasyn, 17th, 18th, 19th; Ada Gray, 21st; Katie Putnam, 31st, April 1.

Item: Your correspondent is under obligations to Mr. Batsell for many favors received.

GALVESTON.

Tremont Opera House (Reiley and Greenwall, managers): C. B. Bishop played to a packed house, Feb. 28, it being Manager Henry Greenwall's benefit. Stools were brought into requisition and standing room was not to be had. Minnie Hauk had three nights of very good business, opening Feb. 29. A Bunch of Keys opened 3d, for two nights and matinee, to very good business.

SAN ANTONIO.

Turner Hall (T. W. Howard, manager): The Minnie Hauk Concert co. 3d, 4th, to large and well-pleased audiences. The first night the receipts were nearly $1,000, and standing-room only for the unfortunates who did not secure seats in advance. The good business was due to the dearth of theatrical entertainments the preceding fortnight and to good advertising, more than to the excellence of the concerts, though the latter were good. The Dude, 12th, 13th, 14th.

Casino Hall (Sim Hart, manager): The Minnie Hauk co., encouraged by the good luck of the two preceding nights, gave another concert.

HOUSTON.

Pillot's Opera House (J. E. Rielly, manager): C. B. Bishop, Feb. 29, 1st; Ada Gray, 3d, 4th, 5th. Both to fair houses.

FORT WORTH.

Opera House (Max Elser, manager): Leavitt's Minstrels appeared, Feb. 23, 24, to fair houses and gave a very good show. Cool Burgess and Dave Reed, two old-time minstrels, were the principal members. Heywood's Minstrels appeared, 1st, to fair house, but am sorry to say performance was very poor. Many of the audience left the house before the show was half over. The Friendly Tip co. appeared, 5th, to a large audience, who well pleased with the performance. Harry Warren, who takes Ferguson's place as the Dude, was very funny and kept the audience in a roar all evening.

Items: James S. Hutton, the manager for Mr. Kelly's co., is an old acquaintance of your correspondent, who is indebted to him for courtesies.—Minnie Hauk sings in concert, 13th. A subscription list was made up and all seats have been sold at $2 each.

UTAH.

SALT LAKE CITY.

Walker Opera House (D. Banks McKenzie, manager): Aula Moore, having previously trained the characters, presented the children's opera of Cinderella, Feb. 29, to a fair house. Phosa McAllister in Rosendale, 3d; Ingomar 4th, to medium business. She was announced for 1st, but owing to delay on railroad did not arrive in time. Emma Abbott opens 10th for one week.

Salt Lake Theatre (Caine and Clawson, managers): The Hoop of Gold and the Strategists will play against Abbott. Mapleson's Opera co., 6th. Tickets are being rapidly taken; prices from $5 for parquette to $1 for third circle. Raymond Holmes in Whims, 7th.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): The only attraction here last week was Baker and Farron, who played to a large audience 3d. Janauschek is billed for the 13th, 14th and 15th; Lights o' London 17th and 18th, and Rhea 19th, 20th, 21st and 22d.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Harrison's Banker's Daughter, 4th, to good business. Being the first attraction for several weeks, and having a good reputation, the play drew well. All were well pleased. Frank Crossen, as G. Washington Phipps, brought down the house.

Items: M. Davis, agent of Barrett's Bandit King, was in town on the 5th, and left for Marietta same day.

WHEELING.

Opera House (W. S. Foose, manager): Lights o' London was presented, 6th, 7th, 8th, for the first time in this city, to full and delighted houses. Janauschek, 19th, 20th.

Academy of Music (Charley Shay, manager): Whitney and Lang's Magnets appeared this week to good business, having a long programme. Murray, Dillon and Lynch's Muldoon's Picnic co. 10th, week.

WISCONSIN.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): Buffalo Bill in Prairie Waif to poor business, with a poor co. Engagement lasted three nights, opening Feb. 29. The new comic opera, The Strike, composed by Charles Bach, leader of Bart's Military Band, words by A. Thormaehlen, was presented for the first time by the Milwaukee Liederkranz 3d. The opera is thoroughly German, the scene being located in Saxony in 1880. The employees of a knitting factory strike for an increase of twenty pfennigs in wages, and a reduction of one hour in working time. The employes assemble in the office of the managers to plead their cause. Louise, a neice of the master, and an orphan, meets them there and openly espouses their cause in order to prevent mischief; thinking in the meantime of a young German-American, whom she met at Bremen a short time before, but has not seen since. The aunt of Louise however has designs upon the rich young man, for her daughter, but the daughter in the meantime has been looking after her own interest and has become engaged to the cashier of the establishment. The strike progresses steadily, according to the rules laid down by one Hohneman, who however does not appear in person. The employee and his friends suspecting him to be in the neighborhood lay plans to entrap him, when the wealthy young German-American appears and is at once suspected of being the author of all the trouble. Matters are all satisfactorily explained, blessings are given and everything ends happily. The music is good, some of the airs being bright and catchy, choruses strong, while the orchestration reflects great credit upon the composer, who has already made quite a name in the musical world. The opera was presented three times to crowded houses at each performance. A crowded house greeted Emma Thursby 6th, upon her first appearance in Milwaukee in three years. Miss Thursby's excellent singing was greeted with round after round of applause, as was also the singing of Mr. Glover, the tenor, and the instrumental music of the Chevalier De Kautski.

Grand Opera House (R. L. Marsh, manager): Peck's Bad Boy, in spite of the fact that this is his home and the home of his father, failed to create anything of a sensation. There is nothing whatever to it, and could not have been a success with a good co. John Murray labors hard with Mr. Peck, but even he cannot make the part funny, and one would think there were enough men in the profession who could play the "bad boy" without calling upon a girl. Frankie Bishop may make a very good soubrette, but she never will make a "bad boy." Engagement closed 6th. Mr. and Mrs. McKee Rankin in Gabriel Conroy.

Slensby's Theatre (John Slensby, proprietor): The Ida Siddons Mastodons have packed this little house to its fullest capacity the entire week. Co. only fair.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Union Square (?) Uncle Tom's Cabin co. 1st to a deservedly poor house. Hi Henry's Minstrels 8th to a good house.

Items: W. H. Crickmore, formerly with the Cartland-Murray co., and better known among the profession as "Crick," made a big hit here. He married a lady of this city with whom he became acquainted during his stay here with the Cartland co.—The Mirror can be obtained every week at A. Kneuer's news depot.

MADISON.

Opera House (George Burroughs, proprietor): Mason and Morgan's Uncle Tom 1st to a fair house. The old play was poorly presented. The Emma Thursby Concert co. 3d was greeted by a fine audience composed of the musical culture of the city. The co. were well received and gave the best of satisfaction. The Emerson Grand Concert co. 13th and 14th; Fay Templeton in La Belle Coquette 28th.

CHIPPEWA FALLS.

Cobban Opera House (Favell and Cobban, managers): Frank Mayo as Davy Crockett to fair business 5th. Nothing 22d, when John Thompson's Around the World will appear. Whiteley's Hidden Hand, 24th; Our Boarding House, April 1.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Watson's Comedy co. gave a very pleasing and laughable entertainment to fair business 6th.

RACINE.

Blake Opera House (John Vaughan, manager): Atkinson's Comedy co. in Peck's Bad Boy 1st to top-heavy house. The play ought to be shelved. The ever popular Hazel Kirke was presented 4th to an audience which completely filled the theatre. The co. was a very good one. To make a special mention of one member would be to slight all the rest. Haverly's Mastodon Minstrels 22d; Planter's Wife 27th; Barry and Fay 29th.

Item: George W. Peck, editor of *Peck's Sun*, came up from Milwaukee and witnessed for the first time the dramatic version of Peck's Bad Boy.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Rice's Surprise Party, with Kate Castleton and John A. Mackay, played to small houses week of 3d. Montreal theatre-goers are religiously inclined I am afraid. Business will be very light during Lent.

OTTAWA.

Grand Opera House (John Ferguson, manager): Salsbury's Troubadours in Three of a Kind, attracted a full house 3d. Nate Salsbury as Jack Potts, and Nellie McHenry as Dollie Dashwood, kept the house in good humor throughout. Bubbles, by the Holman co., was presented, 7th and 8th, to medium business. Co. average. Play very poor.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): W. H. Lyttell's co. produced Lights o' London the past week to big business. The attraction for this week is Around the World in Eighty Days. The co. opened Tuesday night to a $600 house and the following night turned people away. Banker's Daughter next.

Items: Mr. Lytell's engagement called for four weeks, but on account of business being good he has arranged to stay two weeks longer, which shows that Winnipeg theatregoers will patronize a first-class co.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager): Joseph Murphy, in Kerry Gow, 3d, to one of the largest houses of the season. Royal Bell Ringers, 18th.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Ada Gray: Austin, Tex., 12, 13; Brenham, 14; Corsicana, 15; Fort Worth, 17, 18; Dallas, 19, 20; Sherman, 21; Denison, 22; Palestine, 24; Marshall, 25; Texarkana, Ark., 20; Hot Springs, 27; Little Rock, 28, 29; Cairo, Ill., 31; Alton, April 1; Sedalia, Mo., 2; Kansas City, 3, 4, 5.

Aldrich and Parsloe: Big Rapids, Mich., 13; Muskegon, 14; Grand Rapids, 15; Kalamazoo, 17; Coldwater, 18; Fort Wayne, Ind., 19; Canton, O., 20; Erie, Pa., 21; Lockport, N. Y., 22; Ithaca, 24; Auburn, 25; Schenectady, 26; Saratoga, 27.

Annie Pixley (Robert Fulford, manager): Milwaukee, 10, 11, 12, 13; Oshkosh, 14; Racine, 15; Chicago, 17, week; Detroit, 24, 25, 26; Toledo, 27, 28, 29; Pittsburg, 31, week; Cincinnati, April 7, week.

Augustin Daly's Company No. 2: Augusta, Ga., 13; Charleston, S. C., 14, 15; Columbia, 17; Charlotte, N. C., 18; Raleigh, 19; Norfolk, Va., 20, 21; Petersburg, 22; Philadelphia, 24, week; N. Y. City, 31, week.

Adams' Humpty Dumpty: Troy, N. Y., 13; Poughkeepsie, 14; Asbury Park, N. J., 15; New Brunswick, 19; Easton, Pa., 18; Bethlehem, 19; Allentown, 20; Lancaster, 21; Reading, 22; Johnstown, 26.

Bunch of Keys (Frank Sanger, manager): Montreal, 10, week; Syracuse, 17, 18, 19; Troy, 20, 21, 22; N. Y. City, 24, week.

Bunch of Keys (Dudley McAdow, manager): Corsicana, Tex., 13; Ft. Worth, 14, 15; Dallas, 17, 18; Waco, 20, Palestine, 20; Marshall, 21; Shreveport, 22; Texarkana, Ark., 24; Hot Springs, 25; Little Rock, 26; Memphis, 27, 28, 29; Nashville, 31, April 1, 2.

Bertha Welby: Dubuque, Ia., 12, 13; Davenport, 14, 15; Ottawa, Ill., 17; Streator, 19, 20; Decatur, 21; Springfield, 22; St. Louis, 24, week.

Boston Museum Co.: Nashua, N. H., 13; Brockton, Mass., 14; Lynn, 15; Salem, 17; Gloucester, 18; Taunton, 19; Waltham, 20; Worcester, 21, 22—close.

Boston Theatre Co: New Bedford, Mass., 17; Fall River, 18; Pawtucket, R. I., 19, Willimantic, 20; New Haven, 21, 22; Hartford, 24; Waterbury, 25; New Britain, 26.

Barney McAuley: Albany, 13, 14, 15; N. Y. City, 17, week; Rochester, 24, 25, 26; Ilion, 27; Utica, 28, 29.

Barry and Fay: Cedar Rapids, Ia., 14; Waterloo, 15; Minneapolis, 17, 18, 19; St. Paul, 20, 21, 22; Stillwater, 24; Eau Claire, Wis., 25; Wausau, 26; Oshkosh, 27; Fond du Lac, 28; Racine, 29.

Baker and Farron (L. E. Weed, manager): Brooklyn, 10, week; Boston, 17, week; Providence, 24, week.

Bella Golden Co.: Marietta, Ia., 12, 13; Rome, 14, 15.

Bartley Campbell's Siberia: Newark, N. J., 17, week; Brooklyn, 24, week.

Bartley Campbell's White Slave: Dubuque, Ia., 13; Davenport, 14, 15; Keokuk, 17; Aurora, Ill., 18; Streator, 19, 20; Decatur, 21; Springfield, 22; St. Louis, 24, week.

Boston Comedy Co.: St. Andrews, N. B., 13, 14, 15; St. John, 17, week.

Charlotte Thompson: Detroit, 10, week.

Chanfrau: Chicago, 10, week; Flint, Mich., 24, 25.

C. A. Gardner (John W. Dunn, manager): Oil City, Pa., 11, 14; Newcastle, 15; Johnstown, 15; Altoona, 20; Philadelphia, 24, week.

C. L. Davis: Topeka, Kas., 13; Lawrence, 14; Leavenworth, 15; Council Bluffs, Ia., 22.

Devil's Auction (Frank Gardner, manager): Auburn, N. Y., 13; Utica, 14; Springfield, Mass., 20.

Denman Thompson: Boston, 10, week; Brockton, 17; Fall River, 19; New Bedford, 20; Haverhill, 21; Orange, 22; Worcester, 26, 27; Webster, 28; Willimantic, Ct., 29; Norwich, 31; New London, April 1; Pawtucket, R. I., 2; Milford, Mass., 3; Natick, 4; Newton, 5; Meriden, Ct., 7; Rockville, 8; New Britain, 9; Waterbury, 10; Ansonia, 11; New Haven, 12; Bridgeport, 14; South Norwalk, 15; Stamford, 16.

Dion Boucicault: Williamsburg, 10, week; Philadelphia, 17, week; Baltimore, 24, week; Washington, 31, week.

Draper's Uncle Tom's Co.: New Philadelphia, O., 14; Urichsville, 15.

Draper's No. 2 Co.: St. Louis, 24, week.

Deuce of Hearts Co.: Easton, Pa., 13; Plymouth, 14; Wilkesbarre, 15; Baltimore, 17, week; Washington, 24, week.

Edwin Booth: Brooklyn, 10, two weeks; N. Y. City, 24, two weeks.

Fanny Davenport: Chicago, 3, two weeks; St. Louis, 17, week; Indianapolis, 24, 25, 26; Dayton, O., 27; Springfield, 28; Columbus, 29; Philadelphia, 31, two weeks.

Frank Mayo (Sheridan Corbyn, manager): Chicago, 10, week; Grand Rapids, 17; Jackson, 18; E. Saginaw, 19; Bay City, 20; Detroit, 21 to 23.

Flockton's Flying Dutchman Co.: Springfield, O., 12, 13; Johnstown, Pa., 15; Altoona, 17; Harrisburg, 18.

Friendly Tip Co.: San Antonio, Tex., 13, 14; Columbus, 15; Galveston, 17, 18, 19; Houston, 20, 21, 22; New Orleans, 24, week.

Florences: Philadelphia, 10, week; Danbury, Ct., 24.

Gus Williams (J. H. Robb, manager): Warren, Pa., 13; Erie, 14; Titusville, 15; Pittsburg, 17, week; Chicago, 24, week; Rockford, Ill., 31; Janesville, Wis., April 1; Racine, 2; Oshkosh, 3; Eau Claire, 4; Stillwater, Minn., 5.

George C. Miln: Rome, N. Y., 13; Auburn, 14, 15; Ithaca, 17; Buffalo, 21, 22; Olean, 24; Bath, 25.

Guinness-Abbey Co.: Lynchburg, Va., 13; Roanoke, 14; Staunton, 15; Charlotte, 17; Petersburg, 18.

Henry Irving: Hartford, Ct., 13; Providence, 14, 15; Philadelphia, 17, week; Brooklyn, 24, week.

Henderson Co.: Brooklyn, 10, week.

Harry Miner's Silver King Co. A (W. H. Browne, mgr): St. Louis, 10, week; Louisville, 17, week; Cincinnati, 24, week; Philadelphia, 31, two weeks.

Harry Miner's Silver King Co. B.: Toronto, 17, week; Lindsay, 24; Peterboro, 25; Belleville, 26, 27; Kingston, 28, 29.

Harry Miner's Silver King Co. C: Zanesville, O., 13, 14, 15; Wheeling, W. Va., 17 to 20; Cumberland, Md., 21, 22; Pittsburg, 24, week.

Haverly's Strategists: Salt Lake, 10, week; Butte City, Mont., 17; Helena, 24; San Francisco, April 7, two weeks.

Hanlons (John G. Magle, manager.): N. Y. City, 3, two weeks; Boston, 17, week; Portland, 24, 25, 26; Lowell, Mass., 27; Lawrence, 28, 29; Providence, 31 to April 3.

Her Atonement Co. (Frank Chapman, manager): Jersey City, 12 to 15; Wilmington, Del., 19, 20; Pottsville, Pa., 24.

Hearts of Oak (James A. Herne, manager); Boston (Park), 10, week; N. Y. City, 17, week; Albany, 24, 25, 26; Rondout, 27; Poughkeepsie, 28, 29; Harlem, N. Y., 31, week.

Hanley's McSorley's Inflation Co.: St. Louis, 10, week; Chicago, 17, two weeks.

Harrison-Gourlay Co.: Indianapolis, 13, 14, 15; Chicago, 17, week; Pittsburg, 24, week; Chicago, 31, week.

Hoop of Gold Co.: Salt Lake, 13, 14; San Francisco, 17, three weeks.

Henrietta Vaders: St. Louis, 10, week.

Harrison's Banker's Daughter Co.: Steubenville, O., 13; Youngstown, 14; Alliance, 15; Greenville, 18; Uniontown, Pa., 20; Wheeling, W. Va., 21, 22.

Ideal Rip Van Winkle Co.: Bridgeton, N. J., 13; Vineland, 14; Trenton, 15.

In the Ranks Co.: Chicago, 10, three weeks.

John McCullough (W. E. Conner, manager): N. Y. City, March 3, four weeks.

Janauschek: Richmond, Va., 13, 14, 15; Hagerstown, Md., 17; Cumberland, 18; Wheeling, W. Va., 19, 20; Richmond, Ind., 21; Vincennes, 22; St. Louis, 24, week.

John T. Raymond (Ariel N. Barney, business mgr.): Providence, 13, 14, 15; Boston, Mass., 17, two weeks; N. Y. City, 31, week; Cumberland, Md., April 7; Wheeling, W. Va., 8, 9; Zanesville, O., 10; Columbus, 12, 13.

James O'Neill: Nashville, 13, 14; St. Louis, 17, week; Peoria, Ill., 24, 25; Bloomington, 26; Lafayette, Ind., 27; Indianapolis, 28, 29; Cincinnati, 31, week; Columbus, April 7, 8; Springfield, 9, 10; Dayton, 11, 12.

John A. Stevens: Fall River, Mass., 17.

J. K. Emmet: Baltimore, 10, week; Washington, 17, week; Philadelphia, 24, week.

Joseph Murphy (W. G. Davis, manager): Troy, 13, 14, 15; Boston, 17, week; Bangor, Me., 24, 25; Augusta, 26; Lewiston, 27; Portland, 28, 29; Newburyport, Mass., 31.

Jennie Yeamans: New Bedford, Mass., 17; Fall River, 18; Pawtucket, 19.

John Dillon: Newcastle, Pa., 14; Youngstown, O., 15.

Josephine Reiley: Montgomery, Ala., 12, 13; Columbus, Ga., 15, 16; Atlanta, 17, 18; Rome, 19, 20; Knoxville, Tenn., 21, 22; Chattanooga, 24, 25; Murfreesboro, 26; Nashville, 28, 29.

J. Z. Little (E. P. Simpson, agent): Aurora, Ill., 13; Milwaukee, 14 to 17; Sheboygan, 18; Racine, 20; Waukegan, Ill., 21; Kenosha, Wis., 22; Chicago, 24, week.

John Thompson: Chippewa Falls, Wis., 22.

Jesse James Co. (Barrett's): Chillicothe, O., 15.

Kiralfys' Excelsior: Baltimore, 3, two weeks.

Knights (Mr. and Mrs. George S.): St. Louis, 10, week; Kansas City, Mo., 17; Atchison, Kas., 18; Topeka, 19; Emporia, 20; Wichita, 21; Newton, 22; Denver, 24, week.

Lawrence Barrett (Joseph Levy, manager): Buffalo, 10, week; Lyceum Theatre, London, April 14.

Leon-Cushman Co.: Newburg, N. Y., 13; Hudson, 14; Troy, 15; Auburn, 17; Syracuse, 18, 19; Cohoes, 20; Jersey City, 21, 22.

Lizzie May Ulmer: Gloucester, Mass., 13; Newburyport, 14; Biddeford, Me., 15; Portland, 17, 18; Bangor, 19, 20; Lewiston, 21; Amesbury, Mass., 22.

Lizzie Evans: Memphis, 13, 14, 15; Cairo, Ill., 17, 18; Decatur 19; Indianapolis, 20, 21, 22; Terre Haute, 24; Crawfordsville, 25; Lafayette, 26; Rockford, Ill., 27; Milwaukee, 28, 29, 30; Muskegon, Mich., 31; Grand Rapids, April 1; Battle Creek, 2; Detroit, 4, 5; Chatham, Ont., 7; London, 8; Brantford, 9; St. Catherines, 10.

Louise Rial: San Francisco, 10, two weeks.

Lights o' London (Central; F. A. Dubois, manager): N. Y. City, 10, two weeks; Philadelphia, 24, two weeks; Newark, N. J., April 7, week; Baltimore, 14, week.

Lights o' London (Eastern); B. H. Butler, manager): McKeesport, Pa., 12, 13; Canton, 14, 15; Pittsburg, 17, week; Philadelphia, 24, two weeks.

Lights o' London (Western; Walter Collier, Jr., manager): Mt. Vernon, O., 14, 20.

Lights o' London (Southern; Charles Atwood, manager): Petersburg, Va., 13; Lynchburg, 14, 15; Richmond,

17, 18; Ironton, 20, 21, 22; Frankfort, Ky., 24, 25, 26; Lexington, 27, 28, 29; Hamilton, O., 31, April 1; Delaware, 2, 3; Lima, 4; Richmond, Ind., 5; Cincinnati, 7, week.
Lasadie-Vanduke Co.: Savanna, Ill., 13, 14, 15; Fulton, 17, 18, 19; Clinton, Ia., 20; Sterling, Ill., 21, 22.
Modjeska: Brooklyn, 10, week; Worcester, Mass., 20; Fall River, 22.
Maggie Mitchell: Springfield, O., 17.
Marie Prescott: Cleveland, 10, week, Springfield, O., 20.
Mr. and Mrs. McKee Rankin: Logansport, Ind., 13; Milwaukee, 14, 15, 16.
M. B. Curtis: Council Bluffs, Ia., 13; Des Moines, 14, 15; St. Joe, Mo., 17; Kansas City, 18, 19; Hannibal, 20; Quincy, Ill., 21; Bloomington, 22; Chicago, 24, week.
Mayor Granger: Washington, 10, week; York, Pa., 18; Wilmington, Del., 25, 26.
Mestayer-Barton Co.: Wheeling, W. Va., 15; Erie, Pa., 17.
Milton Nobles: Brooklyn, 17, week.
Maggie Mitchell: Toledo, O., 13, 14, 15; Youngstown, 17; Oil City, Pa., 18; Newcastle, 19; Warren, 20; Bradford, 21, 22; Lockport, N. Y., 26.
Margaret Mather (J. M. Hill, manager): Augusta, Me., 13; Bangor, 14, 15; Saco, 17; Haverhill, Mass., 18; Lawrence, 19; Lowell, 20; Brockton, 21; Peabody, 22; Williamsburg, 24, week; Stamford, Ct., 31; S. Norwalk, April 1; Bridgeport, 2; New Haven, 3; Hartford, 4; New Britain, 5.
Mrs. Langtry (Charles Mendum, manager): Philadelphia, 10, week; Cincinnati, 17, week.
Mountain Pink Co.: Council Bluffs, Ia., 14; Lincoln, Neb., 15; Hastings, 17; Grand Island, 18; North Platte 19; Cheyenne, 20, 21; Laramie, 22; Ogden, 24, 25; Salt Lake, 26 to 29; Gunnison, 31; Buena Vista, April 1.
Madison Square (Esmeralda; H. Rockwood, manager): Detroit, 13, 14, 15; Buffalo, 17, 18, 19; Cleveland, 20, 21 22; Cincinnati, 24, week.
Madison Square (Young Mrs. Winthrop; E. M. Roberts, mgr.): Washington, 10, week; Philadelphia, 17, week; N. Y. City, 24, week.
Madison Square (Hazel Kirke; Charles A. Haslam, manager): St. Louis, 10, week; Louisville, 17, 18, 19; Logansport, Ind., 20; Milwaukee, 21, 22; St. Paul, 24, 25, 26; Minneapolis, 27, 28, 29; Dubuque, Ia., 31; Des Moines, 2; Council Bluffs, 3; Sioux City, 4; St. Joe, Mo., 5; Kansas City, 7, 8; Atchison, Kas., 9; Topeka, 10; Ft. Collins, Col., 12; Denver, 14, week.
Madison Square (Rajah; Charles MacGeachy, mgr.) Chicago, 10, week; Baltimore, 17, week.
Mestayer's Tourists (A. S. Pennoyer, manager): New Orleans, 10, week; Beaumont, Tex., 17; Houston, 18, 19; Galveston, 20, 21, 22.
Mattie Vickers: Elmira, N. Y., 14; Owego, 15; Cleveland, 17, week.
Morris-Sullivan Shiel Agar Co. Cincinnati, 10, week.
Nobody's Claim Co. No. 1 (J. S. Alexander, manager) Youngstown, O., 13; Alliance, 14; Massillon, 15; Mansfield, 17; Lima, 18; Tiffin, 19; Bellefontaine, 20; Springfield, 21; Dayton, 22; Cincinnati, 24, week.
Nobody's Claim No. 2: St. Paul, 10; week; Minneapolis, 17, week; Milwaukee, 23; Chicago, 24, week.
Nat Goodwin: N. Y. City, 10, two weeks.
Neil Burgess (Fred Burgess, manager): N. Y. City, 10, week; Red Bank, N. J., 17; Port Jervis, N. Y., 18; Scranton, Pa., 19; Wilkesbarre, 20; Easton, 21; Reading, 22; Philadelphia, 24, week; Trenton, N. J., 31; New Brunswick, April 1; Orange, 2.
Oliver Doud Byron: Philadelphia, 10, week; Lancaster, Pa., 17; Allentown, 18; Mauch Chunk, 19; Bethlehem, 20; New Brunswick, N. J. 21; Paterson, 22; Bridgeport, 24; New Haven, 25; Marlboro', Mass., 26; Meriden, Ct., 27; New Britain, 28; Hartford, 29; Williamantic, 31; Norwich, April 1; Pawtucket, R. I., 2; Fall River, 3; Providence, 4, 5; Newport, 7.
Only a Farmer's Daughter (J. Frank, manager): Lamar, Mo., 13; Ft. Scott, Kas., 14, 15; Appleton, Mo., 17; Sedalia, 18; Fulton, 19, 20; St. Charles, 21; Litchfield, Ill., 22; Lebanon, Ind., 24; Connersville, 25; Cambridge City, 26; Springfield, O., 27; Troy, 28; Fostoria, 29.
Only a Woman's Heart Co.: Ypsilanti, Mich., 13; Ann Arbor, 14; Pontiac, 15; Detroit (return), 17, 18, 19; Chatham, Ont., 20; St. Thomas, 22; London, 24; Guelph, 26.
Planter's Wife Co.: Newark, O., 13; Dayton, 14; Richmond, Ind., 15; Cincinnati, 17, week; Logansport, Ind., 25; Laporte, 26, Racine, Wis., 27.
Peck's Bad Boy Co. No. 2: N. Y. City, 10, week.
Peck's Bad Boy Co. No. 3: Dubuque, Ia., 15; Waterloo, 17; Marshalltown, 18.
Phosa McAllister: Helena, 10, week.
Palmer-Daly Vacation Co.: Concord, N. H., 12, 13; Manchester, 14; Lawrence, Mass., 15; Taunton, 24.
Power of Money Co.: Philadelphia, 10, week; Shamokin, Pa., 17; Harrisburg, 18.
Queen's Evidence Co. (Ed. L. Bloom, manager): Buffalo, 13, 14, 15; N. Y. City, 17, two weeks; Cincinnati, 31, week; St. Louis, April 7, week; Baltimore, 21, week; Washington, 28, week; Brooklyn, May 5, week; Philadelphia, 12, week; Montreal, 19, week.
Robson and Crane: N. Y. City, March 3, two weeks; Brooklyn, 17, week.
Rhea (Arthur B. Chase, manager): Columbia, 13; Wilmington, N. C., 14; Raleigh, 15; Norfolk, Va., 17, 18; Richmond, 19 to 22; Philadelphia, 24, week.
Rice's Surprise Party: Pittsburg, 17, week; Detroit, 24, week; St. Louis, 31, week.
Roland Reed (Gustave A. Mortimer, manager): Eau Claire, 14; Stillwater, 15; Minneapolis, 17, 18, 19; St. Paul, 21, 22, 23; Lacrosse, 24; Dubuque, 25; Cedar Rapids, 26; Des Moines, 27; Omaha, 28.
Rose Eytinge: Kansas City, Mo., 13, 14, 15; Leavenworth, Kas., 17, 18; Atchison, 19, 20, 21; St. Joseph, Mo., 22, 23; Cincinnati, 24, week.
Rehan's 7-20-8 Co.: Cincinnati, 10, week; Indianapolis, 17, 18, 19; Lafayette, 20; Terre Haute, 21, 22; St. Louis, 24, week.
Romany Rye No. 1: Syracuse, 10, week; Troy, 17, week; Poughkeepsie, N. Y., 24, 25; Jersey City, 26 to 29.
Romany Rye No. 2: Newark, N. J., 10, week; Philadelphia, 17, week; N. Y. City, 24, week; Baltimore, 31, week.
Ranch 10 Co.: Philadelphia, 17, two weeks.
Rentfrow's Pathfinders: Nebraska City, Neb., 14; Plattsmouth, 15; Council Bluffs, Ia., 17; Atlantic, 18; E. Des Moines, 19; Oskaloosa, 20; Marshalltown, 21; Cedar Rapids, 22.
Raymond-Rochelle Co.: Havre de Grace, Md., 13; Elkton, 14; Wilmington, Del., 15; Chester, Pa., 17; Burlington, N. J., 18; Bordentown, 19.
Robert McWade: Zanesville, O., 13; Newcastle, Pa., 22; McKeesport, 24; Johnstown, 27.
Sara Jewett: San Francisco, March 3—indefinite.
Sol Smith Russell: Portland, Me., 14, 15; Keene, N. H., 17; Brattleboro, Vt., 18; N. Adams, Mass., 19; Amsterdam, N. Y., 20; Gloversville, 21, Utica, 22; Syracuse, 24; Oswego, 24; Ogdensburg, 26; Watertown, 27; Ottawa, Ont., 28; Kingston, 29; Hamilton, 31; Toronto, April 1, 2; London, 3; Detroit, Mich., 4, 5.
Stranglers of Paris: Cincinnati, 10, week; St. Louis, 17, week; Louisville, 24, week; Chicago, 31, two weeks.
Salsbury's Troubadours: Louisville, 13, 14, 15; Akron, 17; Bradford, Pa., 18; Olean, N. Y., 19; Buffalo, 20, 21, 22; Batavia, 24; Utica, 25; Amsterdam, 26; Albany, 27, 28, 29; Boston, Mass., 31, week.
Sothern Comedy Co.: Montreal, 10, week; Ottawa, 17, 18; Ogdensburg, N. Y., 19; Utica, 20; Rondout, 21; Poughkeepsie, 22.
Stetson's Co. No. 1: Baltimore, 10, week; New York City, 17, week.
Stetson's Co. No. 2: Philadelphia, 10, week; Washington, 17, week.
Stutz's Dramatic Co.: Victoria, Tex., 13, 14, 15; Goliad, 17, week.
Thorne's Black Flag Co.: Toronto, 10, week; Montreal, 17, week.
T. W. Keene (W. R. Hayden, manager): Pittsburg, 10, week; Johnstown, Pa., 18; Newcastle, 20; Youngstown, O., 21; Cleveland, 24, week.
Union Square Storm-Beaten Co.: N. Y. City, 10, week; Syracuse, 17, week; Troy, 24, week; Cleveland, 31, week; Milwaukee, April 7, week; Chicago, 14, three weeks.
Wyndham Comedy Co.: Charleston, S. C., 13; Savannah, 14; New Orleans, 17, two weeks.
William Stafford Co. (Willis Ross, manager): Wellsville, O., 13; E. Liverpool, 14; Youngstown, 15; Zanesville, 18; Akron, 20; Buffalo, 27, 28, 29.
W. J. Scanlan (W. H. Power, manager): Williamsburg, 10, week; Philadelphia, 17, week; Pittsburg, 24, week.
W. H. Lytell's Co.: Winnipeg, Man., Feb. 4, six weeks.

OPERA AND CONCERT COMPANIES.

Abbey's Italian Opera Co.: N. Y. City, 10, five weeks; Philadelphia, April 14.
Abbott Opera Co.: Salt Lake, 10, week.
Alice Oates Opera Co., Cleveland, 11 to 14; Mt. Vernon, O., 15.
Bennett-Moulton Comic Opera Co.: Rochester, 10, week; Hamilton, Ont., 17, week; St. Catherines, 24, 25; Brantford, 27, 28, 29; Buffalo, 31, week.
Boston Ideal Opera Co.: Boston, 4, two weeks; Danielsonville, Ct., 17; New Haven, 18, 19; Meriden, 20; Hartford, 21; Springfield, Mass., 22.
Corinne Merriemakers: Baltimore, 10, week.
Emma Thursby: Buffalo, 17; Meadville, Pa., 19; Titusville, 20; Warren, 21; Philadelphia, 24; Reading, 27; Harrisburg, 28; Washington, 31; Richmond, Va., April 1; Petersburg, 3; Norfolk, 4, 5.
Emerson Concert Co.: Madison, Wis., 13, 14.
Fay Templeton: Des Moines, Ia., 14 to 17; Mt. Pleasant, 18; Fairfield, 19; Iowa City, 20; Davenport, 22; Clinton, 24; Madison, Wis., 28.
Grau's English Opera Co.: Cincinnati, 17, week.
Hungarian Gypsy Band: Gloversville, N. Y., 24.
Haverly's Opera Co.: San Francisco, 10, two weeks.
McCaull's Opera Comique Co.: Philadelphia, indefinite.
McCaull's Casino Co.: Cincinnati, 10, week; Cleveland, 17, 18, 19; Buffalo, 20, 21; Syracuse, 22.
Minnie Hauk (Concerts): Ft. Worth, Tex., 13; Cleburne, 14.

Princess Ida Opera Co.: Cleveland, 13, 14, 15; Cincinnati, 17, week; Buffalo, 24, 25, 26.
Queen's Lace Handkerchief Co.: Decatur, Ill., 13; Vincennes, 14; Evansville, 15; Louisville, 17, 18, 19; Nashville, 20, 21, 22.
Queen's Lace Handkerchief Co. No. 2: Mauch Chunk, 13; Allentown, 14; Bethlehem, 15; Pottsville, 17; Shamokin, 18.
Royal Bell-Ringers: Brantford, Can., 18.
Remenyi Concerts: Altoona, Pa., 14; Tyrone, 15; Philadelphia, 17; Oxford, 18.
Swedish Lady Quartette: Keokuk, Ia., 15.
Spanish Students: Keokuk, Ia., 15; Palmyra, Mo., 17; Macon, 18; Huntsville, 19; Keitsville, 20; Mexico, 21; Fulton, 22; Columbia, 24; Moberly, 25; Marshall, 26; Sedalia, 27; Kansas City, 28; Richmond, 29; Independence, 31.
Wilbur Opera Co.: Schenectady, N. Y., 13; Cohoes, 14, 15; Philadelphia, 17, 18, 19; Williamsburg, 24, week.

MINSTREL COMPANIES.

Barlow-Wilson: Chicago, 10, week; Joliet, 17; Aurora, 18; Bloomington, 19; Peoria, 20; Springfield, 21; Jacksonville, 22; St. Louis, 24, week; Philadelphia, April 7, week; Boston, 14, week.
Baird's Mammoth: Fulton, N. Y., 13; Oneida, 14; Norwich, 15; Waterville, 17; Rome, 18; Little Falls, 19; Canajoharie, 20; Fort Plain, 21; Troy, 22.
Baird's New: Monmouth, Ill., 13; Galesburg, 14; Galena, 15; Mendota, 17; Streator, 18; Lasalle, 19; Ottawa, 20; Joliet, 21; Pullman, 22.
Callender's: N. Y. City, 10, week (Park).
Callender's Georgia: New London, Ct., 13; Pawtucket, R. I., 14; Taunton, Mass., 15; Fitchburg, 17.
Dupree and Benedict's: Ashland, O., 17; Mansfield, 18; Cuyahoga Falls, 19; Ravenna, 20; Kent, 21; Niles, 22; Chardon, 24; Painesville, 25; Ashtabula, 26; Jefferson, 27; Sharon, Pa., 25; Youngstown, O., 29.
Haverly's New: Hamilton, Ont., 13; Toronto, 14 15; London, 17; Port Huron, Mich., 18; Bay City, 19.
Haverly's Minstrels (Clarke's): New Haven, 13; Milford, Mass., 15; Gloucester, 19; Newburyport, 20; Portsmouth, N. H., 21.
Haverly's Mastodon: Minneapolis, 13, 14, 15; Eau Claire, Wis., 17; Milwaukee, 18, 19, 23; Green Bay, 20; Oshkosh, 21; Racine, 22; Elgin, Ill., 24; Ottawa, 25; Peoria, 26; Bloomington, 27; Decatur, 28; Springfield, 29; Jacksonville, 31.
Leavitt's Gigantean: Memphis, 17, 18; Sedalia, Mo., 24.
Thatcher, Primrose and West's: Albany, 15; Williamsburg, 17, week.
Whitmore and Clark's: Southbridge, Mass., 15; Webster, 17; West Brookfield, 18.

VARIETY COMPANIES.

Baylies and Kennedy's Bright Lights: N. Y. City, 10, week; Pittsburg, 17, week; St. Louis, 31, week.
Castle's Celebrities: Detroit, 17, week; St. Paul, 24, week; Minneapolis, 31, week; Milwaukee, April 7 week; Chicago, 14, week.
Clark's All-Star Co.: Lowell, Mass., 17, week; Waltham, 24, week; Worcester, 31.
Canary's Co.: Philadelphia, 10, week; Newark, 17, week; Altoona, Pa., 28.
Davene's Allied Attractions: St. Louis, 10, week.
Dan Sully's Co.: Olean, N. Y., 13.
Evans, Bryant and Hoey's Meteors: Chicago, 10, week.
Earle's Variety Co.: Manilla, O., 14, 15; Newark, 19; Indianapolis, 21, 22; Bloomington, Ill., 28; Burlington, Ia., 29.
Harry Miner's Co.: St. Louis, 17, week; Louisville, 24, week; Chicago, 31, week.
Harry Richmond: Hartford, 10, week; New Haven, 17, week; Baltimore, 24, week.
Harry Watson's Wrinkles Co.: Springfield, Ill., 13; Jacksonville, 14; Alton, 15; St. Louis, 17, week.
Ida Siddons Blondes No. 1: Chicago, 10, week; Louisville, 17, week; Indianapolis, 24, week.
Ida Siddons' Blondes No. 2: Waverly, 13; Towanda, N. Y., 14; Pittston, Pa., 15.
Kernell Co.: N. Y. City, 3, two weeks; Newark, N. J., 24, week; Boston, 31, week.
M. B. Leavitt's Rentz-Santley Co.: Columbia, Tenn., 14; Chattanooga, 17; Rome, Ga., 18; Atlanta, 19.
M. B. Leavitt's All-Star Specialty Co.: Newark, N. J., 10, week; Philadelphia, 19, week; Buffalo, 24, week.
Pat Rooney: Lock Haven, Pa., 20; Altoona, 23.
Rentz-Santley Co. (Sam T. Jack, manager): Bismarck, Dak., 13, 14; Jamestown, 15; Winnipeg, 17, week.
Two Johns Co.: Paterson, N. J., 13, 14, 15; Jersey City, 17, 18, 19; Burlington, 20; Newtown, Pa. 21; Wilmington, Del., 22; Harlem, N. Y., 24, week.
Whitney and Lang's Magnets: Baltimore, 17, week; Newark, 24, week; Brooklyn, 31, week.

MISCELLANEOUS.

Barnum's Circus: N. Y. City, 10, six weeks; Philadelphia, April 21, two weeks; Washington, May, 5, 6; Baltimore, 7, 8, 9, 10.
Blitz's Mammoth Show: Chicago, 17, week.
Cromwell's Art Entertainment: Grand Rapids, Mich., 17, week.
Jacobs' Museum: Wilmington, Del., 10, week;
Howorth's Hibernica: Niles, O., 14; Youngstown, 15.
Nick Roberts' Humpty Dumpty: Celina, O., 13; Fort Recovery, 14; St. Mary's, 15; Van Wert, 17; Wapaconetta, 18; Troy, 19; Tippecanoe, 20; Franklin, 21; Middletown, 22.
Prof. Geo. Bartholomew's Equine Paradox: Salem, Mass., 10, week; Chelsea, 17, week; Lowell, 24 week; Biddeford, Me., April, 7, week; Brockton, Mass., 14, week; Fall River, Mass., 21, week; New Bedford, 28, week.
Prof. Reynolds (Mesmerist): Grand Rapids, Mich., 10, week.
Prof. Pharazyn: Sherman, Tex., 17, 18, 19.
Sells Brothers' Circus: Cincinnati, April, 20, 21, 22.
Tony Denier's Humpty Dumpty: Bellows Falls, Vt., 13; Rutland, 14; Burlington, 15; Montpelier, 17; St. Albans, 18; Plattsburg, N. Y. 19; Malone, 20.
Thayer's Circus: Lafayette, Ind., April 1.

London News and Gossip.

[FROM AN OCCASIONAL CORRESPONDENT.]

London, Feb. 20, 1884.

In my last letter I wished The Mirror readers "A Happy New Year," and it was very well that I did it then, for now it would be almost too late. Yet I had no idea when I last wrote that more than a month would elapse until I found the opportunity to write again; but the truth was that London became unbearable, and every one who could do so conveniently escaped from the damp yellowness which enveloped the whole of the Metropolis and obscured the sun for a month. George Augustus Sala betook himself to Pompeii in search of sunshine; George R. Sims went to sunny Italy, and I, nearly smothered with fog, was content to go only as far as France, for I wanted pure air rather than sunshine. Accordingly, New Year's eve found me strolling on the Parisian boulevards, watching the grown-up children of France exchange their francs for articles for which they had as much use as I have for the Parthenon. When I am in France I do as the French do, at least as nearly as I can; and it comes much easier to a pleasure-loving American to sit outside the Café Neapolitan, drinking café and cognac, while watching the dense mass of gay humanity strolling past, or, on Sunday, to wander through the huge galleries of the Louvre or Luxembourg, than to lead a conventional English life, and on Sunday endure such lonely misery as is only to be found on that day in England or Great Britain. However, all picnics must come to a close, and a few days ago I returned to London with the joyful anticipation of another trip to Paris at Easter. Still, if it were not for the horrible English cooking and the wretched Sundays, I might almost imagine myself back in New York. First, there's our Mary at the Lyceum, where she attracts crowded houses nightly by her artistic portrayal of Galatea; and notwithstanding the many contradictory opinions of her published in the London papers, the majority agree in saying that she is the most beautiful woman and most finished actress since the days of the departed Neilson. And, as we all know, Mary is as good as she is beautiful. On Christmas Day she fed 250 little waifs of the Seven Dials and Lincoln Inn Fields, and so unostentatiously was this done that scarcely any one knows of it. Farm street church has always been crowded on account of its good music, but now that Miss Anderson is a regular attendant, many Protestants are found there every Sunday, for the twofold purpose of hearing the choir and seeing the lovely American visitor.

Lotta, too, bright, sparkling little Lotta, in spite of "organized opposition" or "unorganized opposition," is charming her British patrons with her acting of the Marchioness. Little Nell does not suit her, for pathos is not in her line, and I thoroughly believed her when she said that she hadn't the slightest idea of dying when she is supposed to shuffle the mortal coil in a snowy churchyard to slow music. As the Marchioness Lotta has ample scope to show her angular comicalities, and in the supper scene with Dick Swiveller (artistically rendered by F. Wyatt, of the Gaiety) she keeps the audience in a perpetual roar. Robert Pateman gives an ideal portrait of Quilp. His make-up and general style are precisely as he is described in the "Old Curiosity Shop." If Lotta had made her first appearance as the Marchioness instead of Musette there would have been no doubts as to her success. As it is, if royal favor be any criterion, Lotta is surely a success, for I thought Wales would split his sides laughing at her oddities in her scenes with the effervescing Swiveller.

Merrie Islington was made merrier last week by the presence of John F. Sheridan and his Fun on the Bristol company at Sadler's Wells. I have seen every Irish comedian who has appeared before the public in the past ten years, and I freely confess that Mr. Sheridan's performance as the Widow O'Brien is not to be equalled anywhere. It is artistic, and so artistic as to be confusing; as, for instance, I remarked to my companion last Tuesday night: "She has a perfect brogue." "She," replied my friend, "Who?" "Why Mr. Sheridan," I answered. I am sorry that Sadler's Wells was the only attainable theatre for their short stay. West End people, as a rule, don't care for Islington play-houses, and I should like it if the Widow O'Brien could pour her tales of courtship and love, her joys and sorrows, into the starched bosoms of a parked audience in a Strand theatre. She would certainly be retained for at least six months, for such a widow is not met with every day, and although Mr. Weller told Sammy to beware of the widders, he would certainly have given him contrary advice with regard to the relict of Mr. O'B. May Livingstone is a capital darkey girl. Her negro plantation ditties are most happily rendered.

It really made me homesick when Mr. Dunbar (Count Menaggio) appeared as the Piferari and played upon his flageolet. It brought back the days when I used to drop in at Tony Pastor's to hear him play the same tune on the same instrument and sing the Toreador song. In those days Tony and all of us would adjourn to Mohlbach's and quaff the foaming stein and feast on schweiner knuckles and kraut. But returning to the Widow O'Brien. I must not forget to tell you that Harry De Lorme's voice has so increased in power and sweetness that I would not have recognized it as being the same voice that I used to hear so often at the Tivoli in San Francisco. Willie Frear, if I am not mistaken, used to be at the Bijou in New York, but with the Widow's troupe he is excellent as the colored steward of the Bristol, and keeps one constantly laughing by his jokes and conundrums, many of which are hoary-headed chestnuts, but more of which are new to us here.

This afternoon I went to the Gaiety to see a new opera, entitled The Nuptial Noose—the music by Dubois and the libretto from the pen of W. Heron Brown. On this occasion Lucille Meredith, "of America," made her second appearance before a London audience, and with a little more success than at her debut. Miss Meredith, unfortunately, is very nervous, and it is due to this fact that her high notes, though mostly in tune, were screeching and pinched, while her pronunciation seemed to be of that style which is produced when one tries to talk with the mouth full of the proverbial "hot potatoes." Yet Miss Meredith's voice is tolerable for comic opera, and if she will learn to properly use what she has of it, to pronounce her words so the people may know what she is singing about, and will also get over her stage fright, she will be an acquisition at least creditable if not startling. The Nuptial Noose was a complete fiasco, but that was due principally to the meagre and inefficiently drilled chorus. The music is not bad, but too many of the airs border on psalm-tunes, and there is nothing "catchy" about them. The libretto would be very good were it not so long and talky. The plot is excellent and describes the troubles and trials of the *Nuptial Noose* (a matrimonial journal), and also those of the many who come to him for husbands and wives. With a little rewriting and cutting down, The Nuptial Noose would be a very good really comic opera, and would even satisfy your critical

Zig.

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TELEGRAPHIC NEWS.

A Variety Theatre Burned.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, March 12.—The Theatre Comique was partly destroyed by fire Sunday morning. The rear of the auditorium, front gallery, private boxes and drop-curtain were ravaged. The management propose to rebuild and hope to be ready to open in about two weeks. Through the courtesy of William Low, his Grand Opera House was placed at Messrs. Hopkins and Morrow's disposal for four nights.

Frank Sanger's Sparks company in A Bunch of Keys opened on Monday night at the Providence to a large house. The skit went off with its usual effervescence.

The Dramatic Festival.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, March 12.—It is now positively announced that the Dramatic Festival will be held during the final week of April, arrangements having been made to that effect with the Music Hall trustees. The festival directors decline to make any official announcement until 15th concerning the artists engaged or the week's repertoire, but claim that both will be exceptionally strong and superior in every sense to the first Festival.

Large houses greeted all opening attractions Sunday night, the McCaull Comic Opera company and the Stranglers of Paris both being attended by houses packed to the doors.

In the absence of Selina Fetter, who had been taken suddenly ill, May Roberts, with very little opportunity for study and no rehearsal, undertook the role and acquitted herself creditably as Mathilde, in the Stranglers.

A Giantess Dead.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, March 12.—Lawrence Barrett's appearance at the Academy of Music on Monday night, in Francesca da Rimini, brought out only a fair audience. The take has been very good for the rest of the week. Carrie Swain was to have appeared at Wahle's Monday, but a severe cold caused a postponement till Tuesday night, when Morning Glory was given. Castle's Celebrities met a full house at the Adelphi.

Jessie Read, the giantess of Bunnell's Museum, died yesterday morning after a few days' illness.

A Musical Festival.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, March 12.—The first of the Whiting series of musical festivals was given at Library Hall last night before a large audience. "The Golden Legend" composed the first part of the programme, and was sung by local talent exclusively. In the second part, Mme. Valleria and Del Puente rendered solos, and jointly a duett. Valleria and Del Puente were very warmly received, and the entire performance was highly commended. The success of the festivals is now beyond a matter of doubt.

On Monday evening T. W. Keene appeared at the Opera House in Richard III., and opened his week's engagement to a large house. Mr. Keene's interpretation of the character did not meet with universal favor. With the exceptions of Newton Gotthold, Constance Hamblin and Mrs. Baker, the support did nothing noteworthy.

Ferguson and Mack's Specialty Congress and Lillie Hall's Burlesque company opened at the Academy to the full capacity of the house.

Thomas Murphy, an employe at the Opera House, was badly injured Monday night by several scenes falling on him. He was taken to his home on the South side, and medical aid sent to him by Manager Elsler.

The following companies were in town Sunday *en route* West: Alice Oates Opera, Rajah and Esmeralda.

The St. Clair Hotel, for many years the favorite resort of professionals in this city, is being demolished. The St. Charles has fallen heir to the professional trade of the St Clair. Tom Brown, the popular clerk of the latter, has transferred his services to the former.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, March 12.—George C. Miln opened a brief engagement at the Academy Monday night, appearing as Richelieu, and was received by a select and critical audience, who, in passing judgment, were unanimous in expressions of approval. Mr. Miln's interpretation of the wily Cardinal evinces careful study and a just conception of the intricacies of the character, and he has gained many ardent admirers, who are free to say that he will reach the front rank. The Bennett and Moulton Opera company drew a packed house, Monday and Tuesday nights, and will probably draw finely entire week.

BOSTON, March 12.—A very large house greeted Denman Thompson, in Joshua Whitcomb, Monday night, at the Boston Theatre. Good houses also to see the Boston Ideals, in Dolly Dear, at the Globe, and a continuation of A Trip to Africa at the Bijou, and Princess Bon at the Museum. A fair house at the Park [illegible] Uncle Tom's Cabin.

CAMBRIDGE, Mass., March 12.—Henry Irving [illegible] Louis XI. to a splendid house. Re[illegible]. Mr. Terriss was much ap[illegible]. The audience were well pleased, but [illegible] were expressed at the absence of [illegible]. Manager Wilkinson deserves thanks for having secured his patrons the pleasure of seeing Mr. Irving and his very fine company.

NEW HAVEN, Conn., March 12.—At Carll's Opera House Henry Irving played Louis XI. to an immense house. Her Atonement at the New Haven Opera House and the Two Johns at the Grand, despite the variety and number of local attractions, were presented to very fair attendance.

KEOKUK, Ia., March 11.—Harrison Tucker has been appointed to succeed D. B. Hughes in the management of the Opera House here. He will take charge April 1.

SAN FRANCISCO, March 12.—The Mapleson Opera company opened in Lucia, with Gerster, on Monday night, at the Grand Opera House. The attendance was very large. The house had been finely redecorated. At the Baldwin, That Man was replaced by Daniel Rochat on Monday. The Jewett-Lee engagement has not been very successful. Jeffreys Lewis opened in Article 47 on Monday night at the California. The Courtright and Hawkins Minstrels have disbanded for the purpose of reorganizing.

ST. LOUIS, March 12.—Kate Claxton opened at the Grand Opera House on Sunday night in The Sea of Ice. There was a fair attendance. The Knights opened the same evening at the People's to a very good house, presenting Otto. McSorley's Inflation is doing a good business at the Standard.

Nat Goodwin's Serious Illness.

A MIRROR reporter called at the Hoffman House yesterday afternoon and inquired after the health of Mr. Goodwin. He found that, although the comedian was much better, it was improbable that he would be able to act for some days. Upon passing the Fourteenth Street Theatre, however, the reporter noticed large placards announcing that the star would appear that night. Manager Colville said:

"It is very strange that we did not hear anything about Mr. Goodwin's illness until about six o'clock Monday night. You can imagine my state of mind at being obliged to disappoint an audience. However, he will appear to-night positively."

Dr. Robertson, Mr. Goodwin's physician, was seen by the reporter at his residence.

"Mr. Goodwin," said he, "has, without a doubt, been very seriously ill; but he is much better and will play to-night. Providing no accidents happen, he will be able to fulfil his engagements."

Lying About Truth.

There is a suit pending in the Superior Court in which Maubury and Overton are plaintiffs and Evans and Hamilton defendants. The litigation was begun to restrain the latter parties from producing a melodrama called Truth, which Maubury and Overton claim is a bold plagiarism of The Wages of Sin, a play to which they have acquired the American right by direct purchase from the author, Frank Harvey.

Last week Evans and Hamilton played Truth at the Brooklyn Grand Opera House. Before opening they were threatened with an injunction by Charles Overton, who was in the city attending to the interests of his firm. A meeting was held by the contending parties and their attorneys, John H. Bird for the owners of The Wages of Sin and Howe and Hummel for the owners of the alleged piratical version, Truth. What occurred then and subsequently is best related in the words of Mr. Overton himself:

"Frank Evans was present, and both he and his lawyers admitted that the defence had no case. Pending the trial of the matter, however, they made the following proposition: That if we would allow them to fill the Brooklyn date without interference they would pledge themselves to stop performing Truth after Saturday night. Not wishing to shut up Knowles and Morris' Theatre and causing them loss, and at the same time considering the proposition of the other side a fair one, we consented to this. The company acted Truth during the week without hindrance from us, and I supposed the matter was ended.

'But it wasn't. On Monday I was astounded to hear that Evans and Hamilton, notwithstanding their positive pledge, were engaged in booking time for Truth. I reported this to Mr. Bird, who at once wrote for information to Howe and Hummel and received the following reply:

DEAR SIR: Last Saturday night's performance of Truth was the last; so our clients promised us. On this you can depend. Faithfully yours

HOWE AND HUMMEL.

"But," continued Mr. Overton, "hearing that Evans and Hamilton were continuing their preparations for a Spring tour, despite the promises they and their lawyer had made, I sought out Mr. Evans and found him in company with Frank Bowers. I asked him if he was going to do so dishonorable and unprofessional an act as to break faith with us after we had shown him leniency and fulfilled our part of the agreement. 'I'm going to play Truth,' he replied, 'from Maine to Oregon. I'm not responsible for the promises of my lawyer.' Frank Bowers reiterated this, adding that he was busy making the route.

"I shall warn managers everywhere against playing the piracy of our play and shall expect them to show more honor in their dealings with us than Evans and Hamilton have done."

A MIRROR reporter called upon Messrs. Howe and Hummel yesterday to get their views of the case.

"It was agreed upon by all parties that on condition of Evans and Hamilton being permitted to play Truth in Brooklyn last week they would never again perform it. From the facts submitted to us, it would appear that Mr. Holland, the author, stated that he had written a play upon material he secured from a French source. He has failed, however, to show us anything to satisfy us that such a French play is in existence, and the fact that Hamilton refused to meet Maubury and Overton to compare their manuscript with his justifies us in the feeling that the title of Holland, Hamilton and Evans is not a secure one. You may therefore sum the entire case up thus: Maubury and Overton brought suit through their attorney to settle the question of the rights to the play, and we have advised Hamilton, Evans and Holland that they have no defense whatever."

"Then you are finished with the suit altogether?"

"Certainly; there is no defense, and they have no title to the play."

High-Priced Stars.

It is announced, but not authoritatively, that Booth and Irving wanted $15,000 each to appear at the Cincinnati Dramatic Festival. The directors refused to give this amount, the disposition being to limit the expenses of the eight performances to $40,000. It is expected that the receipts will amount to $80,000, the $40,000 profit to be devoted to the building of a dramatic temple, a wealthy resident of the city having promised to contribute $40,000 more for the same purpose. The plan is to obtain possession of the Grand Opera House and to extend it back 100 feet or more and otherwise enlarge it, so as to increase the seating capacity to 3,500.

The second enterprise had its birth in the brain of George Ward Nichols, President of the College of Music. He proposed to put up a building adjoining the Springer Music Hall and the College of Music, to be utilized as a school of dramatic culture and a theatre. It is to contain reception-rooms, sixteen recitation rooms, dressing-rooms, offices, and a theatre capable of seating 1,500 people. Funds given by Mr. Springer and others to the College of Music are to be used for this purpose.

Personal.

DON.—Laura Don has designed her own costumes for D. A. M.

PITT.—Harry Pitt is engaged by the Madison Square for next season.

OUTRAM.—Leonard Outram has been engaged as leading man by Helen Bancroft.

SWAIN.—Carrie Swain has been ill lately. Several dates have been cancelled in consequence.

DICKINSON.—Anna Dickinson was to have lectured in Philadelphia on Monday night, but illness prevented.

CROUSE.—Charles Crouse is regaining his former good health since he left off travelling and located in New York.

MAGINLEY.—Ben Maginley is in New York rehearsing his part in May Blossom. The Esmeralda party miss him.

MALLORY.—G. H. Mallory, of the Madison Square, sailed for Europe on Saturday. He goes abroad for his health.

OWENS.—John E. Owens is at his farm at Towsontown, near Baltimore. He is convalescing from a protracted illness.

BARRETT.—Wilson Barrett, who has made such a success in Claudian, has finally decided not to visit America for the present.

COGHLAN.—Eily Coghlan is said to possess a very good voice. In the Princess Ida she does not get much opportunity to use it.

ALLISON.—James Allison, the Australian manager, is detained in Chicago by the illness of his wife, who is at the Tremont House.

INGRAM.—Alice Ingram, the new leading lady of In the Ranks, made her American debut at Haverly's, Chicago, on Sunday night.

SHERIDAN.—W. E. Sheridan, having closed his engagement in San Francisco, is on his way East to join John J. Collins' company.

LOTTA.—Edward E. Kidder states that Lotta will positively return to America next season. At present she is shaping her affairs toward that end.

RIGL.—Emily Rigl has regained her usual health. The fatigue of travelling was the cause of her weak state. It is unlikely that she will star with the present combination next season.

PERCY.—Townsend Percy goes to England this Summer in search of attractions in burlesque and comic opera for several managers. Mr. Percy engaged all the people for La Vie and supplied the scores, band parts, and principals' books of the opera.

WENTWORTH.—A Pennsylvania dude wrote a poem laudatory of Fanny Wentworth, who is playing the King in Queen's Lace Handkerchief No. 2. She felt flattered until she learned he was an inmate of a lunatic asylum who was occasionally allowed his liberty.

PRESCOTT.—On Saturday night Marie Prescott's engagement with John A. Stevens ends. About the 10th of next month she will start on an eight weeks' tour with Czeka, her most successful impersonation. Miss Prescott writes that she is much pleased with the results of her tour, under Mr. Stevens' management, in Woman's Revenge.

PALMER.—Mr. A. M. Palmer is now in Paris with Mrs. Palmer. The children are at school in Ladbroke Grove. They have all been visiting Mrs. Palmer's parents, who reside in London, at No. 3 Kensington Park Road, near the Notting Hill Gate underground station. Mr. Palmer has been the recipient of many attentions in London, although suffering from a severe fall on shipboard. It is not improbable that he will become a London manager.

Actor and Author.

A well-know critic, inclined to pessimism, in conversation with a MIRROR representative yesterday, uttered the following forcible opinions:

"The time has come to speak plainly in regard to public amusements; for a long period commercial puffery has had too much the expression of opinion. Play after play breaks down and is pronounced trash, and yet the stream pours on; nearly every new drama of the passing season thus far has proved to be a wretched abortion, the misbegot of many fathers, distorted, amorphous and imbecile. Everybody writes plays; everybody hacks and hews, adapts, transfers, cribs, crimps and counterfeits plays, and everybody helps these poor outcasts and estrays into the world only to die gasping in their malodorous condition. They are sent into and out of the world by wholesale and retail.

"Every day makes it more and more clearly manifest that the unhappy condition of the American stage is due to the constant attempt and the persistent practice of subordinating the author to the actor; the literature of the drama to its mere mechanism. The rejection of good plays, the steady cutting and hacking and hewing for professed adaptation to the stage, are performed solely in the interest of the stupid and maladroit actor at the expense of the originating and intelligent author. The public are therefore at the mercy of the actor, and are served according to the measure of his capacity or incapacity entirely. Unfortunately, incapacity and ignorance in too many cases rule the stage. The qualities which should enable the actor to intelligently read, understand and interpret an original play are altogether wanting. Whatever, therefore, of genius, invention or character is in a new MS. is rejected, and only the commonplace and unimportant remains to serve the public with.

"The renovation of the theatre requires authors of genius to write plays, and actors of genius who can understand and act them. Whence are derived all the standards worthy of consideration belonging to the English-speaking stage? Who were the dramatists and what were the actors when the English theatre was founded? In its two periods of greatest prosperity, when it was establishing its character, Shakespeare—a whole generation of playwrights in himself—for author, Barbage and Betterton for actors, all scholars and men of first-rate genius. In the second period we have for dramatists, Sheridan, Goldsmith and Coleman; for actors, Wilks, Burton, Booth and David Garrick. Even a third foundation period might be chronicled, with Sheridan Knowles for dramatist and Edmund Kean and Macready for performers.

"And where are we now? Where are our Shakespeares, Sheridans, or even Knowles—our Bettertons, Garricks and Edmund Keans? In the first place, if an actor *has* genius *how* can he show it in old parts? If he attempts to diverge from the obvious interpretation how can he fail to produce other than a fantastic exhibition? Can the actor new-vamp the part? Does he know more of Shakespeare than Shakespeare? As to new plays, what must have been the emotions of a Shakespearean audience on emerging from the theatre after witnessing the *first* production of one of his masterpieces? For the first time in their experience a great magician has opened to them a new wonder-world, where are majestic forms, fairy spirits, enchanting beauties, fresh and new and sweet to the eye, the melody of transcendent verse, the music of utterance, the harmony never before listened to, celestial in its measure. Conceive if you can the first time of hearing the great passages (now familiar as household words) in Hamlet, Othello, Macbeth, Lear, the sweet fancies in As You Like It, Cymbeline, The Tempest, the initial appearance of Sir John Falstaff, the primal debut of Beatrice, the bursting from the vernal bud in all her rosy freshness of Juliet, Ariel dawning upon them, and rising out of the earth the Weird Women—when Lear towers up unseen by human eye until that hour of unparalleled genius! Splendors upon splendors, grace unmatched; the audience living witnesses of creative power radiant in its very act of creation! Ye Booths, ye McCulloughs, Barretts, Keenes, *et alios*, is this the world you are looking into and living in? Is this the quest you are engaged in—new worlds to conquer, new regions of fancy and melody and golden speech that flows as from the fount of Apollo himself?

"A contemporary of the master reports that when the audience saw Shakespeare's plays they were ravished and went away in wonder. Are any of our modern audiences ravished? Do they go away in wonder? No. They rather sneak out of the theatre, half-ashamed, as it emerging from a cheap restaurant where they have been overcrammed with a hash compounded of stale meats and rancid pottage.

"If actors desire to be regarded any longer as artists, and managers to command respect, not as hucksters, but as promoters of art, we commend to them to hasten promptly in the procurement of plays from scholars and men of genius, and to employ actors capable of entertaining new ideas, and who have some notion of what belongs to a legitimate play in plot, character and decorum, in form and development. In a word, let all parties straightway give a little attention to the Literature of the Drama, and leave carpentry to carpenters, haberdashery to the milliners, the Oyer and Terminer to deal with adultery and wholesale murder and morbid villains.

"As my final expression of opinion, I may confidently declare that if two plays—a good play and a poor play—were submitted to one of the phantasmagoric managers of the day at the same time, the chances are ten to one he would accept the poor play and reject the good one. He labors chronically under a proclivity to run into grooves and ruts, and by force of a false bias and mal-judgment as to the nature of the machine he is engineering, he finds himself, when he supposes he is making for a genial latitude southward, steering due north, and before he knows it he brings up against an ugly dead wall or iceberg with a climacteric smash. Such is the present tendency constantly renewed and such is the unvarying result. American managers! Open your eyes and look about you for new mines; the old are all worked out."

Professional Doings.

—Tony Pastor goes on the road April 14.

—Frank L. Seaver is now in advance of Boucicault.

—The Rankins open at Milwaukee on Friday for three nights.

—Charles Frohman leaves town on Monday for his periodical tour.

—Boston is to have a Summer season of comic opera again this year.

—Harry Bloodgood has left Mestayer's Wanted—A Partner company.

—Richard Foote's tour came to a sudden and disastrous close last week.

—Agnes Booth and Sidney Cowell will appear in The Pulse of New York.

—R. L. Downing was married on Monday in this city to a non-professional lady.

—R. L. Marsh, of Milwaukee, and John T. Macauley, of Louisville, were in town last week.

—George Fortescue, of the Surprise Party, is actively preparing for his starring tour in burlesque.

—Orpheus and Eurydice will remain on the road next season, dates being now booked with that view.

—The managers of several of the city theatres propose to do extensive decorating during the coming Summer.

—The Twenty-third Street Theatre was sold at auction last Friday. Sheridan Shook put in bids, but did not go high enough.

—Helen Barry will appear in The Fatal Letter, at the Union Square, on April 14. Efforts are being made to secure Louis James to support her.

—The Japanese residents of New York who objected through their Consul to the performances of the Japanese acrobats and dancers at Koster and Bial's have written a letter withdrawing their opposition.

—There is a movement suggested in regard to the sidewalk speculators which is likely to be acted upon by the authorities—to arrest any man who shall block the pathway to the inconvenience of passers-by. This, however, will not interfere with the speculators in theatre lobbies countenanced by managers and who are the chief offenders.

Amateur Notes.

A very meritorious performance was given by the Kemble, in Brooklyn, last Friday evening. It was in aid of the sufferers by the Western floods. The theatre was well filled and a handsome sum must have been realized. The dramatic societies on this side of the bridge will have to look well to their laurels to successfully compete with such a strong band as the Kemble. The Wedding March was the bill, and it was illustrated by a well selected cast. Deane Pratt, as Woodpecker, carried the weight of the piece on his shoulders, and did capitally in a part which offers many temptations to overact. W. H. Adams and R. C. Hilliard in "bits" showed how much can be made of inferior characters when capably handled. They were both excellent. Mr. Lamb as the milliner's clerk was clever. A. C. Munn was a good Poppytop and Mr. Gardner gave evidence of ability as Bopaddy. G. De Cordova deserves praise for a very neat character sketch, and Messrs. Benjamin and Withington are also worthy of mention. Julia W. Reid made a charming Marchioness and Miss Cochrane a very attractive Patty. Ida May Thompson, as the heroine, was bright and graceful and made the most of her opportunities. The large chorus danced through the play spiritedly and well, controlled by Stage Manager Becks.

Lady Challoner, a melodrama in four acts, was given by the Gilbert, March 5. The play is dreary and monotonous, with no humorous relief, and for this reason, perhaps, the performance was not so brilliant as the one which preceded in February. On the whole, however, it was a creditable effort. Mrs. Nellie Vale Nelson easily took first place in the cast, and was particularly forcible and successful in the second act. Susie Hegeman, of Troy, made her debut as Kate Sefton, and was evidently very nervous and unable to do herself justice. Jeanie L. Boyd made a fairly good Susan. The Gerald Gwynn of John C. Costello was not thoroughly satisfactory. He reads and enunciates well but his style is too pronounced and boisterous, for the roles which fall to a *jeune premier*. In heavy or character parts he would be more acceptable. H. J. Stocum was a capital Toby Tapertoy. The Sir Ralph of W. H. Clark was commendable and George W. Sammis did a small part well. As usual at the Gilbert entertainments the house was crowded and the play moved smoothly from start to finish. Pique is under consideration for next month, in which Messrs. Hilliard and Darling will reappear. It will test the full strength of the Society's dramatic resources.

The Barrett Club presented My Neighbor's Wife last week. Misses A. Cooke, J. Campbell, Mrs. Phillips and Messrs. Bradley, White, and Lindsay were engaged in the representation.

A New Way to Pay Old Debts will be given by the Kemble during the season, also Much Ado About Nothing, with John H. Bird as Benedick and Eleanor H. Boyd as Beatrice.

Married Life and Villikens and his Dinah will be done by the Gilbert April 19.

On March 19 The Pride of the Market will be given by the Mimosa, at the Academy of Music.

The Amateur League will be seen at the Lexington Avenue Opera House on March 18, in Woodcock's Little Game and The Day After the Wedding.

Italian Opera in America.

Mr. Abbey began his Spring and last season of Italian opera at the Metropolitan Opera House on Monday night. The boxholders, directors and subscribers were faithful as of yore, but the general public seemed to care more about Mr. Barnum's free show in the streets than for the music of Ambroise Thomas, even when interpreted by such artists as Sembrich, Scalchi and Kaschmann. Whatever hopes Mr. Abbey might have had of recovering from the disasters which have attended him since he began his career as an operatic manager, on the 22d of October last, were effectually dashed not only by Monday night's audience, but by the "booking" for the six weeks "Spring" season. Mr. Abbey is, however, eminently a man of courage and resolution, and he has had the hardihood to stare his position in the face and with results such as may easily appall any future Italian opera impressario.

The Metropolitan Opera House season began on October 22, and so far has consisted of eighteen working weeks, and the losses have shown an average of over $8,000 per week, or a total deficit of $150,000. To this will have to be added the anticipated losses on the season just begun, and which the most sanguine set down at not less than $10,000 per week, and we find that Mr. Abbey's venture into the classic regions of music will have cost him something like $200,000. Mr. Abbey has long been noted for the boldness and extent of his enterprises, and during the present season it may be remembered that he has managed, in addition to the Metropolitan Opera, Mr. Irving's vast company, Miss Mary Anderson and her company at the Lyceum Theatre, London, the Park Theatre, Boston, and the Grand Opera House in this city. With the exception of his Italian opera, all Mr. Abbey's speculations have been remarkably successful. While Mr. Irving's opening in New York gave some room for doubt about the complete success of his season, the last three weeks of his performances here satisfied everybody that he would be a financial if not artistic triumph. Mr. Irving's successes in the other cities of the Union have been even more emphatic than in New York, and notwithstanding the immense expense of the engagement, Mr. Abbey's most profitable enterprise this season has been Mr. Irving and the Lyceum company. Again, in London, Miss Anderson's experience was very much like that of Mr. Irving in this city. Just after her debut very grave fears were expressed about her complete success, but after a few weeks the least sanguine were satisfied that "our Mary" had taken the town; and she has been acting continuously at one London theatre for nearly five months, and in that time appearing only in four characters. Mr. Abbey's profits on this enterprise have so far nearly equalled those realized by Mr. Irving's American tour.

The Grand Opera House of this city, as nearly all the profession and play-goers know, has of late years been among the most profitable theatres in the country. Its present season has been the most successful of its existence and, having regard to its size and the pieces played, the Opera House has been this year the largest-earning theatre in the country. The Park Theatre, in Boston, has again led a very profitable career, and despite its somewhat limited capacity has brought in a very fair income to its lessee, Mr. Abbey. But the net results of all Mr. Abbey's ventures this season will be: Profits on Irving tour, Mary Anderson in London, Grand Opera House, New York, and Park Theatre, Boston, $200,000; against losses on Italian opera, $220,000, leaving a deficit of $20,000 to be made up out of the earnings of previous years. That this estimate is no exaggerated one may be judged from the fact that a few days ago Mr. Abbey gracefully admitted that his losses on the present season had put him back into nearly the same financial position in which he found himself five years ago.

For the future Mr. Abbey will very considerably limit the breadth of his enterprises. After his Italian opera season he will go to England and remain there for at least two years, devoting himself chiefly to the interests of Mary Anderson, who is under contract to him for two more seasons. He will retain the leases of his American theatres, leaving them under their present management. In justice to Mr. Abbey, it should be added that that he has met his reverses with a cheerful countenance, has demanded no concessions from his artists and has asked for nothing from the directors of the Metropolitan Opera beyond what was nominated in his bond. It is said, with what truth we cannot say, that, impressed with the magnificent manner in which Mr. Abbey has given Italian opera this season, and out of consideration for his unexpected losses, the directors will make Mr. Abbey the recipient of a check of huge figures before he sails for England. If this be not true, most people will, we think, agree with us that it ought to be.

In the meantime Colonel Mapleson manages, by cajoling prima donne, bullying lesser artists and "scalping" in small ways, to keep his head above water. Mr. Abbey's Spring season occurs while the cheap patrons of opera are revelling in the circus and when the aristocracy are given to their devotions. The "wild cats, expert" will begin his Spring season just after Lent, with no rival in the field and with a public exhausted by prayer and mortal shows pining for the splendid relaxation of Italian opera. Then again, the gallant Colonel, though given to command, is not disposed to sue, and is certain that he has laid wealthy patrons of Italian opera, not only in this city but among those of the far West, under heavy penalties through their loss of high class music.

As for the future of Italian opera in this country, it is certain that next season we shall have one company here, while it is nearly equally certain that never again in this century will we have two rival companies of the pretensions and expense of those managed this season by Mr. Abbey and Col. Mapleson. If Mr. Gye really becomes the lessee of the Metropolitan Opera House, he will probably have the Colonel for a partner. Should, however, Mr. Gye determine to run the house on his own account, Mapleson will revert to a scheme, formulated some time ago, of giving cheap opera at the Academy of Music, with what is called a "good all-round" company, and giving performances in Italian, German and English. There may be less glare in this scheme than in those of past seasons, but many people predict that there will be a great deal more money in it.

Professional Doings.

—Valka drew over $6,000 in six performances in Philadelphia last week.

—It is not likely that Frederick Leslie will return to this country next season.

—Otis Skinner has been cut of the bills with Barrett on account of a severe cold.

—The Actors' Fund has received replies from many of the managers throughout the country volunteering assistance.

—Charles Frew has made a decided hit as the Doctor in Confusion. Everywhere he has played he has received praise unstinted.

—*The Manhattan* for April will contain a number of portraits of Edwin Booth in character. A picture of the tragedian as Lear, engraved from a painting by his friend, Jervis McEntee, will be a feature.

—Nat Goodwin signed with Stetson last Friday to play Blizzard, in Confusion, on a tour toward California. If he makes a hit the piece will go into his hands for next season.

—There appear to be a good many defections from the M. B. Curtis company this season. Harry Mann, manager, and George Curtis, treasurer, left the party last week. This makes six people that have gone in three weeks.

—Lady Clare at Wallack's is doing an average of $900 a night. The Shaughraun ran nine weeks to an average of $1,400. Still, the Lady Clare average is good. Yet, if Harry Edwards had not fought inch by inch to have his way, Buchanan's play would never have been given.

—Lillie West has made a great success as Tessa, in A Journey to Africa, at the Boston Bijou. It is by far the best work she has done in comic opera. Harry Brown has also succeeded in making himself a great favorite in the same piece. Two such admirable artists as Miss West and Mr. Brown should not be allowed by our managers of light opera to remain away from New York.

—The Lottery of Life, under the management of E. E. Zimmerman, begins to assume extensive proportions. Time is rapidly filling and in the principal cities. Joseph L. Mason, Walter Bronson, R. F. Sullivan, Alice Mansfield, the 'Osgoods," Connie Thompson, Alice Ernestine and others, have already been secured. As before mentioned, E. A. Locke will enact the part of Terence O'Halloran, known as Terry the Swell.

—Clipt Wings, the play written expressly for R. B. Mantell by Messrs. Thompson and Marshall, is, after all, more to that gentleman's taste than first supposed. In writing on the subject to Mr. Marshall he says: "In justice to Mr. Thompson and yourself, I must say I think it is the best play I have read yet. My only objection to the play is that the climaxes are not strong enough. The language all through I admire." The authors will try and effect the necessary changes.

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